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march 1971

YOUTH

March 1971

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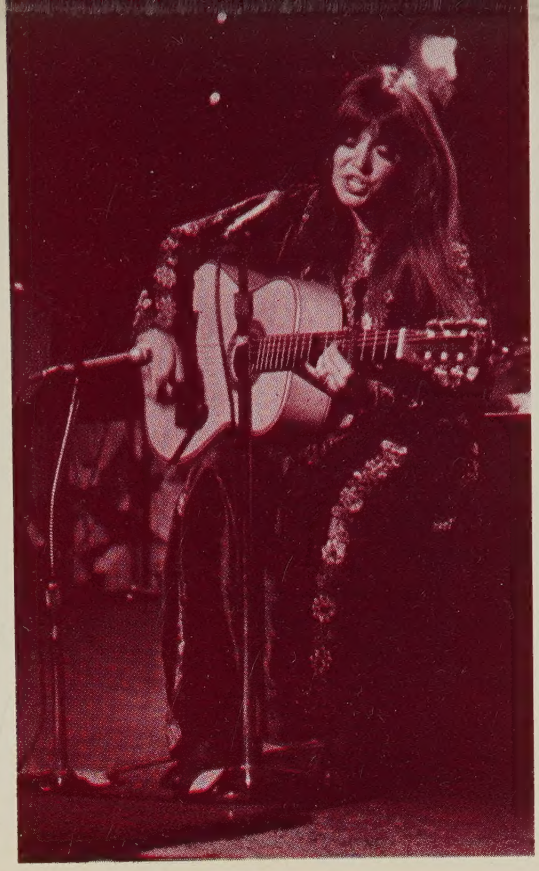


■ *Melanie, you're one of only about six female singers I can think of who have really been accepted by today's rock audience; yet there are lots of women who are successful in other musical fields. Why is rock so male-dominated?*

I think the record companies were largely responsible. They used to figure that boys sold to girls, and girls were the biggest market for single records. And at one time they were. Girls I knew wouldn't buy records by female singers. They thought Leslie Gore and others like her were competing with them somehow. But, I think those attitudes have changed now. There aren't those prejudices any more. And besides, I don't think I threaten anybody's hold on her boyfriend.

Of course, the other side of that question is—do you consider yourself a rock singer?

No, but a lot of people do.

You don't appeal to only a rock audience, though. There are many who can't stand rock but like you.

Yeah, and there are a lot of people who love rock and can't stand me.

an interview wi

Some of the rock critics seem to put your music down as some kind of bubble-gum thing, but you don't have that kind of audience.

Well, that may have something to do with Buddah Records. When I signed with them, they had nothing but 1910 Fruit Gum Company. It was all yummy yummy, goody goody, and then along came Melanie Melanie. It's like "Oh, No, here comes Miss Do-Good singing 'Beautiful People.' " I imagine a lot of people got turned off without paying any attention. I can understand that. A lot of people took "Beautiful People" all wrong. "Who do you think you are—Beautiful People—you know perfectly well they're not all beautiful." But they aren't feeling it, they're analyzing it. They're not realizing that it was a mood, an experience that only happens once in a while. And it's a good experience. It's something to sing about.

Rock has kind of reached a transition point with the deaths of Janis Joplin and Jimi Hendrix and the breakup of the Beatles. Where do you think it's going to go from here?

I think that the loud, hard, painful music is going to die out. Or it'll get like jazz, off in a world of its own somewhere. You know, my mother was a jazz freak, and she used to have these weird records —like Ornette Coleman playing a plastic saxophone. I thought it was horrible. I never understood music that wasn't pretty, that was such hurting music. Like it made you want to crash your head against the wall. There was something that covered you, that wouldn't let you see life. It enveloped you in a whole society, a whole culture. If you liked that sort of music, you had to like that sort of life. Hard rock has gotten the same way with the people who think they should experience everything and take every drug, and all that. Even intelligent people are just freaked out. They seem to believe that life is just for experiencing, and even if you die, that's an experience too. It's a whole way of dressing and talking and acting. Music shouldn't be like that. Music shouldn't say that if you listen to this sort of music, you must dress a certain way and wear certain beads and comb your hair a certain way. Music should help you through your life, not make your life. I think people are tired of painful things. They're wanting more hope in their music.

How do you think your music gives people hope?

MELANIE

by margaret english/photos by maddy miller

Well, there's a spirit, you know? The kind of singing that happens when everybody in the studio is happy, and everybody has made a contribution. People listening to it catch that spirit. I think that's what everybody really likes. They like a song they can feel natural about. I don't mind writing a song that everybody can sing along to. I like the simplest songs, the ones that just say it. You don't have to go on and on—you make your point in a sentence, and that's that. Sometimes the best songs are the ones that maybe have been done before—the ones where you take the things that have already been put down and you translate them into your own time. Those are the songs that people like the best.

And another thing is that a lot of my songs have spiritual meanings, and people respond to that. Like "Close to it All," "Beautiful People," and "Lay Down." Songs like that. And "Good Book"—I love that song. That's the kind of song I feel is doing some good.

I think it is. It has something important to say about kids drifting and looking for all kinds of things from singers. I love the line, "Write us a book of instructions and signs." Tell us how to live, nobody else is.

I love "It's sad that we weren't born like horses and sheep." It's such a nothing line when I say it, but it has such a feeling. It's sad that we can't be like animals and have instincts to know what to do.

Some critics have said that rock has died of an overdose, that drugs have so infected it that it can't communicate anymore. You agree?

I really do. I think the drug music is finally going down, though. The deaths of Janis Joplin and Jimi Hendrix were almost like a symbol that it was dying. People are tired of bashing their heads against the wall. They want to hear something that makes them want to live.

The thing that disturbed me so about Janis was that she sang with such desperation, and her audience seemed to feed off her misery.

You know, when I saw her perform, I was frightened—really frightened. It was like the old Roman thing where you throw in the lion and see what it does. She'd sing until there was no voice left, and that's what they wanted. They wanted her to bleed. They wanted to see her die—explode. And then when she did die, it was like "Phew, thank God she didn't die in bed." At least it was something powerful.

You know, when I first started making records and singing in public, I was doing really harsh songs more than anything else—"Momma, Momma," "Uptown and Down," and "Bobo's Party." I felt that the

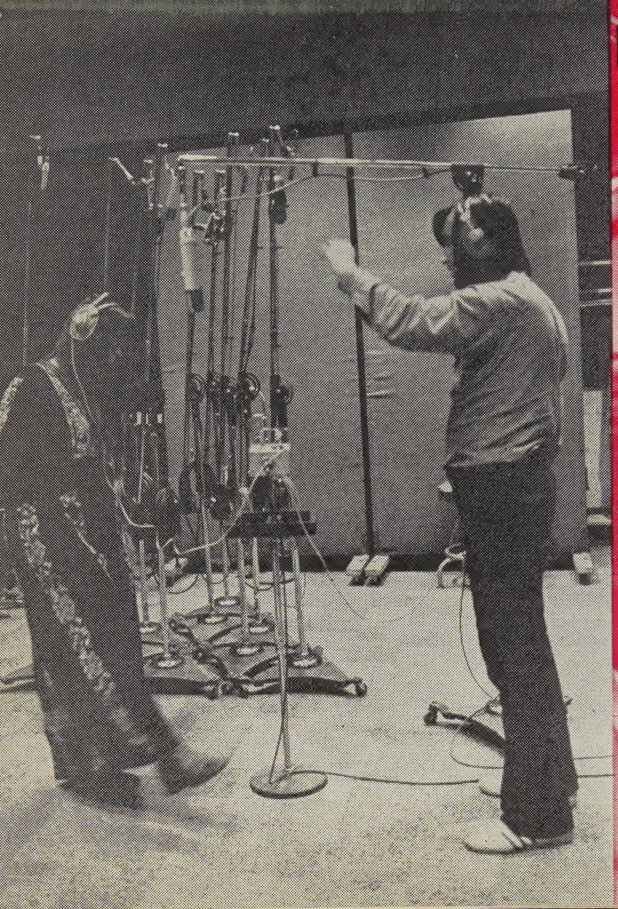
"This concert thing—it's really a shallow life. You're always focusing on yourself."

people really react to those songs more strongly than to anything else. I didn't get off into other things. I could have been pushed into letting myself respond to their reactions by just doing what they wanted me to. Screaming my guts out like she did and singing until there was nothing left. Screaming until everybody loved me. You're that desperate to prove yourself.

Do you think this anxiety about proving yourself is what leads to drug use among singers?

Yeah, that's a big part of it. If I were on my own in this business, I don't know what I would have done. I really have had a lot of help and support. Alone, I don't think I would have been able to face all the people I've had to face. You go through all this proving, and every time you're put under that kind of strain you want help. You hear about one thing relaxing you and speed giving you wonderful energy. It's terrible. I don't know how I escaped speed. I really don't. I think that's one thing I could really have been hung up on, because at one point I just didn't care what happened to me. It was "I want to do it now—be good now. It doesn't matter if it doesn't last." Something was driving me.

But then something happened. Thank God. I just changed. I gradually learned that I didn't have to bleed. Really, I used to strum my guitar until my fingers bled. That used to be my thing. If my fingers were bleeding, I knew I'd been good. In the end, I think it was my acting training that helped more than anything. It gave me a kind of professionalism. You learn how to ration yourself and not pour it all out and have nothing left. The harder I have to work, the more I know I'm not doing a good job.



beautiful people

Beautiful People
We share the same back door
And it isn't right
We never met before
But then
We may never meet again
If I weren't afraid you'd laugh at me
I would run and take all your hands
And I'd gather everyone together for a day
And when we're gathered
I'll pass buttons out that say . . .

Beautiful People
Never have to be alone
Cause there'll always be someone
With the same button on as you.
Include him in everything you do.
He may be sitting right next to you.
He may be a Beautiful People too
And if you take care of him
Maybe he'll take care of you.

© Kama Rippa Music, Inc./Amelanie Music

"People are tired of painful things—they're starting to want more hope in their music."

When I can get off the stage, and go out to eat and have a conversation and relax and sort of come down gradually, then I know I'll be in this business a long time. I used to have this terrible feeling of not knowing what to do with myself after a concert, but lately I've been able to come down gradually.

You're a lot more at ease on stage now than you used to be.

Oh, I know. The first time I sang at Carnegie Hall, I threw up just before I went on. Of course, I'm never going to get rid of a certain amount of nervousness but I am more at ease. I do these breathing exercises now before I go on, and that helps. Also I think part of it comes from having a hit record and the audience knowing some of the songs I've written. People know what to expect now.

The audiences are more familiar with your music, but do you sometimes wonder if they get the message in some of your songs?

Sometimes when I'm singing "Good Guys' Hymn," which is really about some of the people in the audience, I wonder if they realize what I'm saying.

"Good Book" is about audiences, too—kids who go to festivals and wrap their lives around singers and music. You sing "Tell us you love us, so we don't feel alone." Do you think that's what kids are looking for at pop festivals?

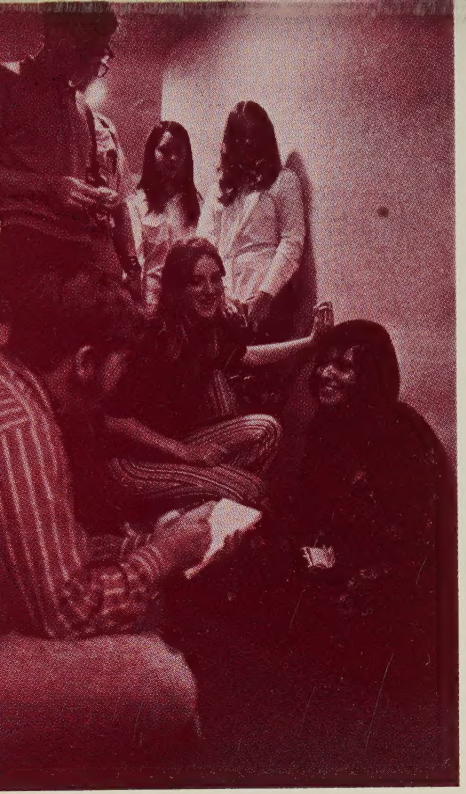
I really think they're just looking to be together. I don't think they're putting anybody on when they say that. They just want to be with people. And that's what's so sad—they have to do this just to be with people. And there's this feeling something's going to happen there. That God is going to appear and say, "Oh, Generation, you are right. I am on your side."

Are the festivals dead?

Yeah, I think so. The idea behind the festival thing isn't dead, but the financing and the organization of it is. Those people who want to make money on it aren't going to go into it anymore, so it'll be left to the non-professionals who won't get it off right. So it looks like there's not much hope for massing young people together any more. And it's too bad. They needed it, whatever it was, and it's not out of their system yet. I think it should have been allowed to exhaust itself.

What about your own audience? How would you describe them?

They're basically nice people, people who want others to be nice to them. They're sensitive. Not necessarily the most intellectual, but giving. I think I have a gen-



erous audience. I get gifts, you know, that mean something. I don't get fancy flowers and expensive perfume and things like that. I get personal things. Like a ring a girl has always worn. Once I got a vest from somebody—his favorite vest. He said, "I love this vest," and he took it right off his back and gave it to me. I felt bad taking it, but he really wanted me to have it.

I think they're religious people, not formal religion, but religious attitudes. I do get a few Jesus freaks, kids who overdosed on too much LSD and ended up religious, but not many of those. If there's any one thing that most of them believe, it's that there's some plan to where we're going. I might be wrong, but I think the people who like me aren't into a fad. I think my music is reasonable enough to stay with them. I think they're pretty stable.

What about your own religious feelings?

I'm not formally religious, but I get my energy from meditation and from some spirit that's there. It's where the best things I do come from. I believe in it, whatever it is. I know it's there.

Let's go back in your career. What made you start singing in Europe?

They liked me there, and nobody liked me here.

Why?

I haven't the vaguest idea. I think that somehow they thought I was European. Maybe not. I'm sure that at first they didn't realize I was an American. Not that that made them like me more, but I think it made it easier for them to accept me. I wasn't some American female barging in on their scene. I got the feeling that they thought I was happening bigger wherever I came from than I was there. I always felt whenever I went to Holland that they thought I was more famous somewhere else. And actually I was never more famous than

I was in Holland. People would follow me on the street there, and they would meet us at the airport with flowers. The whole thing.

And also, you know, I think there's something European about my music. I think that's why I like the Pennywhistlers [the back-up group on the "Good Book" album]. They've always done Eastern European folk songs before, and I really feel as if I had another life in that music. It rings so deeply with me—that wailing sound. It's almost like my music was translated into some Balkan thing.

You've had a great deal of success in the past year. Is this going to change you?

It already has. It's made me happier. I'm very lucky that it didn't come any earlier. I don't think I would have been able to handle it. Now, whatever happens, it doesn't really matter. I know I can just continue on with my music.

Do you find it hard to keep from getting into some kind of star trip?

Sometimes. Actually, the people around me have changed more than I have. I go to put my coat on, and ten people are trying to put their hands in my armholes. It's silly. I sort of resent people opening doors for me when they never did before. I'm no weaker now.

The songs you've written lately aren't as intensely personal as your earlier ones. Is that because you're not having the same experiences that the earlier ones came out of?

Well, I'm not getting as involved in personal relationships as much. I'm more involved in general feelings that are going on. More spiritual things. But I'd like to get into something that will lead to deeper relationships with people. This concert thing—it's really a shallow life. You're always focusing on yourself. You see people for brief moments, and you don't get into anything. And there's just no way to avoid it. You don't have the time to be loose with people. You only know the surface of them, and they only know the surface of you. You feel very unsatisfied leaving a place knowing you haven't done anything but sing, sleep, eat, and go antique shopping.

That's why I'd like to get back into acting. It gives you a project to work on with other people. And you can get to know them. And acting is great because you have a director to tell you what to do. I know how to act my songs, so nobody has to tell me how to do that; but in acting a role, I have to be led and taught. I'm not as natural at that as I am at singing. I can cry while I'm singing, but I can't cry over a line in a play. Somehow music brings tears to me

"Kids write to me with their problems. I carry the letters in my bag and worry over them."

lay down (candles in the rain)

CHORUS:

Lay down, lay down, lay it all down
Let your white bird smile up
At the ones who stand and frown.

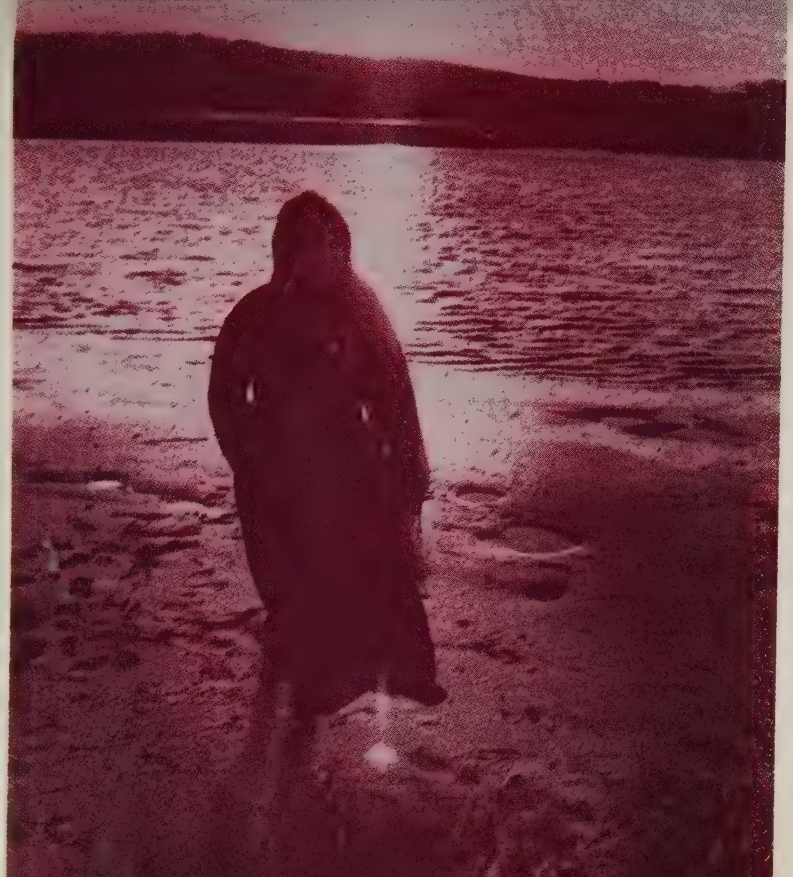
We were so close, there was no room.
We bled inside each others wounds.
We all had caught the same disease,
And we all sang the songs of peace.

So raise the candles high
'Cause if you don't we could stay black
against the night.
Oh raise them higher again
And if you do we could stay dry
against the rain.

We were so close, there was no room
We bled inside each others wounds
We all had caught the same disease
And we all sang the songs of peace.
Some came to sing, some came to pray.
Some came to keep the dark away

So raise the candles high
Cause if you don't we could stay black
against the sky
Oh raise them higher again
And if you do we could stay dry
against the rain.

by Melanie Safka, Kama Rippa/Amelanie Music, ASCAP



much easier than lines ever do.

What roles would you like to play?

That's a problem. You have to be so careful. At one point I was offered a margerine commercial, and I really considered it. My acting training said take anything and make something of it. But if I'd done it, I'd have been ruined. I'd still be the margerine girl. I have to play something close to myself at this point. I can't play a socialite or something like that. People wouldn't understand. It would be different if I were straight out of acting school, but there's a whole thing at stake now. I can't go messing around. It would be OK if nobody knew me as a singer and wouldn't notice if I was terrible. But I don't have the chance to be bad now. I've got to be careful.

Many of the successful women in music have to become very business-minded in order to protect themselves. Do you see yourself becoming an executive as well as a singer?

"You have to learn to ration yourself and not pour it all out and have nothing left."

I'll tell you, you could get that way. It's the same thing as people doing everything for you—treating you like some kind of loon. You can't do anything for yourself. "Don't you think about the money, dear. Don't you worry." Well, why not? I'm making it. Why shouldn't I worry? Why am I not capable of taking care of my own finances? O.K., it's hard, but I keep track of every penny I spend. It may sound crazy, but I do it because I want to control my own life. I don't want to be in the hands of an accountant and wake up some day and have him tell me I don't have any money. I want to know it myself.

You know what I would really like? A salary. To get a paycheck and know if I spend it, it's gone.

Do you find yourself getting sucked into bigger and bigger expenses as you become more successful?

Oh, God, yes. I can't believe where it goes. A few years ago, I could make $100 for a week's work and make it last a month. But now . . . well, I am lucky in one thing. I'm not clothes crazy. But like travelling is unbelievably expensive. And we always seem to end up taking everyone to dinner. It seems there are more and more people around, and more and more people that you have to be responsible for.

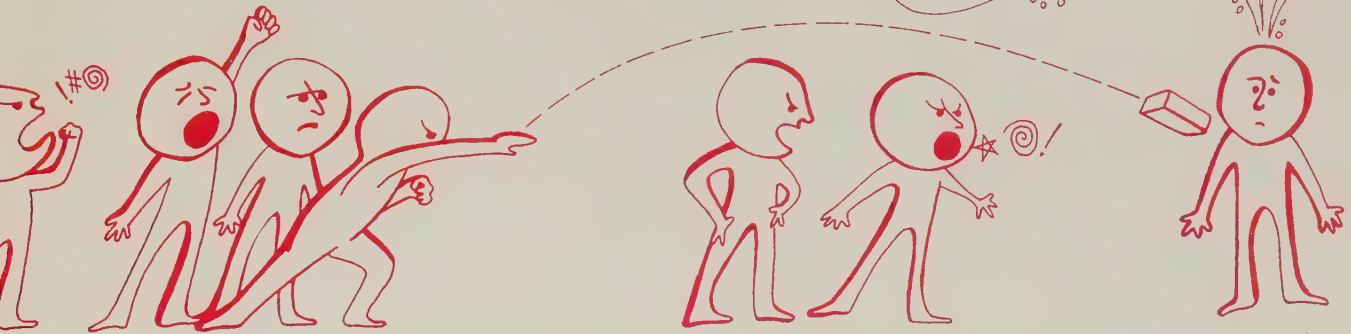
Do you answer your fan mail?

Sometimes. It used to be that I answered everyone, whether they wanted an autographed picture or a schedule of concerts or were just saying "Hello." Now I just answer the ones that are personal, that are telling me something that maybe they wouldn't want to tell anybody else. I get a lot of letters like that, that I feel are really private. They write all over them, "Private, Personal, Do Not Open If You're Not Melanie." I have to answer those myself. Sometimes they have emotional problems that they want answers for.

Why do they turn to you?

Maybe because I'm a girl. I'm sure Joan Baez gets letters like I do. Maybe a little more political, but problem letters. I get all kinds of letters from kids in school saying they can't make it. They know I had that trouble, and they want to know what to do. It's an emotional strain to try to answer them. You can't just say "Hi, I read your letter. Thanks." They don't want an autograph. They want something else. Those letters are very difficult. They leave me with a burden. I carry them around in my bag and worry over them. What can I say to those people? "Hope you make it." That's about all. What else can I do? You hope your music can do something to help them. That's really the best I have to give.

WHEN SHOULD YOU BE ANGRY?



SCENE: a high school classroom. Mr. Williams, the teacher, makes an announcement:

"I know I told you we would have a big exam today, but, well—frankly I got hooked on a football game yesterday and didn't get a chance to prepare it. We'll have to make it up at some later date."

Now, for a lot of the kids in the class this comes as good news. But not for Johnny S. He has spent many hours studying and psyching himself up for the test. Now he realizes he will have to go through the whole ordeal again—that all his efforts have been wasted. A surge of anger wells up inside him. He has the urge to yell: "You dirty rat! What right have you got to do this to us!"

QUESTION: Should he hold his anger in or should

The first in a series of articles on understanding yourself by Doctors Barry and Patricia Bricklin, a husband-and-wife team of psychologists

he scream it out? It is true, as some psychologists say, that it is harmful to hold anger in, that it can cause not only psychological problems—bad enough—but painful physical symptoms as well?

SCENE: Fifteen-year-old Mike is arguing with his mother. "I've asked you not to hang around with Tommy Franklin!" she yells. "He's a bad influence."

Anger grows in Mike. He's tried over and over to convince his mother she is wrong about Tommy—that long hair and sandals do not make him a "bad influence." It's bad enough she meddles in his affairs at all. But this is too much—meddling *and* pig-headed!

THE SAME QUESTION: what should he do? Should he scream with self-righteous anger that his mother is some kind of ignorant boob, a wrong-thinking, wrong-judging know-it-all? Or should he hold his anger back and say nothing?

This mirrors the dilemma of anger: if it is held in it is bad for the person doing the holding in; but if it is expressed it can wreck human relationships.

■ **What's wrong with holding anger in?** By now it is well known that if you hold anger in you'll pay a high price for this holding in. The result may be anxiety or depression or chronic hatred directed at the wrong target or some painful body symptom. Or it could be any combination of these.

■ **What's wrong with angry-blame hurling?** So far, no one has been able to come up with a social arrangement, be it a family, a commune, a state or a nation, in which all people feel the same way about everything. If people are to live in even relative peace, they must have some way of reaching compromises which are at least passably fair to everyone. The only means of reaching compromises is by talking.

It is angry-blaming (not disagreement) that brings talk to a dead halt. Listening stops. Feelings of inadequacy on both sides mount, and with them a desire for revenge pushing other thoughts out of mind.

"But," you ask, "what about the books and articles that say people *should* express their angers and blames just as loudly and violently as they feel them? And haven't some authors gone so far as to actually tell married people they *should* fight?"

In the majority of cases, when you read past the titles of these books and articles, you will find that their authors have in mind a very special kind of fighting, a kind that has precise rules and regulations.

By the time you've made all the inner adjustments necessary for this kind of fighting, whatever real anger that was present has been de-fused and watered down. And when you have progressed to a point where you can tolerate the aggression of others without feeling a murderous urge to get even, then you've already matured to a point where you would do very little aggressive fighting anyway.

The real question in any approach that recommends fighting by following certain rules is: how do you reach a point where you're willing and able to follow the rules to begin with?

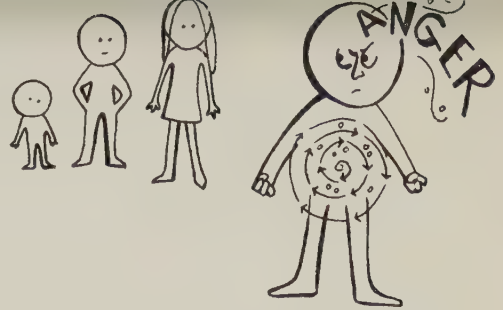
Before we go any further in trying to say when and how you should be angry, we had best spell out some of the theories on what causes anger. The possibilities for dealing with it depend on its causes.

■ **The causes of anger.** There are two main theories about where anger comes from. One states that it builds up in the central nervous system with the mere passage of time, say, like hunger. If this angry tension is not discharged from time to time, its container (i.e., you) is in for trouble.

The other view states that although the *capacity* to be angry is certainly an inborn characteristic, actual anger follows from some form of frustration. We

latter view—that people become aggressive and angry following frustration. However, this is not so cheery a statement, for the sad fact is that people are apparently very easily frustrated. It does not take much for them to come to the conclusion there are things they just *must* have. All too often these "things" are things other people have and won't give, sometimes material things like toys or money, sometimes intangible things like apologies or just plain attention. If anything, nations are even more inclined than individuals to operate in this way, that is to decide some other nation has something it just *must* have, be it land, possessions, or public apologies. Aggression and rage accompany the feelings of frustration.

Unfortunately, people are overly vigilant, overly on guard, overly likely to see danger when none exists. Does this come from some evolutionary tendency inherited from cave men ancestors? Were we designed this way? Have we been so yelled at, blamed and condemned by our parents and even by our religions that we have become *self* blaming and subsequently, in an attempt to rid ourselves of some of this blame, inclined to heap it on others? Have the blaming methods of parents lowered our self-esteem to the point where we feel threatened and inadequate at the merest slight? No one knows for sure. Perhaps all these things are true.



"Fine," you mutter, "but didn't we just hear you say that anger accompanies frustration and it doesn't take much for people to frustrate themselves?"

To answer, we must move our psychological camera even closer to the anger mechanism. Our task is to understand how people frustrate and build negative emotion in themselves. For the answer to avoiding anger obviously depends on finding a way to cut down these negative emotions.

■ **Frustration and anger.** Hold an infant's arms to his sides so that he cannot move and his face will turn red, his arms will flail about, and he will begin to scream. Already, one can see the purpose of anger: fighting-energy to overcome obstacles. The infant responds instinctively to any marked pain or depriva-

tion with frustration and anger. But by the time he can think and speak he has no automatic way to tee off the frustration-anger mechanism. By this we mean there is no way anything "out there" in the world—be it a teasing brother or sister, a yelling parent, or a blaming teacher—can make you *automatically* angry. Almost all you perceive—especially things having to do with other people—must be fed through the verbal-thinking part of the central nervous system before there will be *any* type of emotion. Stated scientifically, estimative thinking comes before emotion.

Let us illustrate. Suppose you were to see an uncaged tiger approach you. You could not become automatically frightened as could some non-human animals. You would first have to think (rapidly, we would hope): "My goodness, that's a tiger!" Following this rapid thinking or "estimating" or telling-yourself-what's-out-there, you would experience emotion. In the case of the tiger, it would probably be fear.

Most people are not consciously aware of the estimative or interpretive thinking they do, as it occurs in micro-seconds. But it does occur—and it is the best place to gain a rational foot-hold in the process. It is the level at which anger can be short-circuited before it builds to a point where you must make a decision between holding it in or shouting it out.

Let us take another example. A person walks up to you. He says "I think you're some kind of jerk." Almost immediately you would feel a surge of anger. If you were asked to explain what was happening, you would say: "This guy insulted me and made me angry."

But in a very real sense *he* didn't make you angry. *You* made you angry—and you did it with the thinking, rapid though it was, that you did *after* he said what he said. This very rapid thinking (and believing) might have been: "He's making me look like a fool in front of other people." **Or:** "He thinks there's something wrong with me!" **Or:** "He has no right to say that to me!" Following this rapid thinking, emotion emerges appropriate to the gist of the estimation you have just made. If this estimation or belief is that you have been damaged or hurt or threatened or attacked, anger will well up, its purpose being to prepare you for an aggressive confrontation.

However, suppose you rapidly thought to yourself (*and believed*): "This guy has some kind of problem and wants to make me feel bad." If *this* were your estimation of what happened, you would likely have little or no angry emotion.

Note that it is not just the words you think that produce emotion—it is the *belief* they form collectively. You cannot change or control emotion

usual. Some people who misunderstand these ideas believe that if they merely say, for example, "I shouldn't be angry," that they won't be. We will see later that the *belief* in whose name the emotion is called forth must be changed.

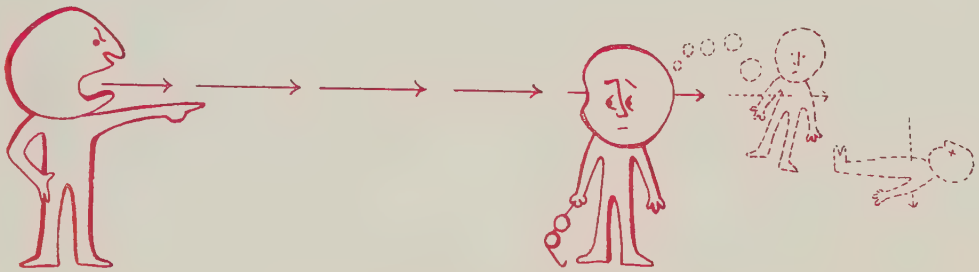
At this point you might say to yourself: "Fine. I understand now that anger is not inevitable, that angry 'pressure' doesn't accumulate with the mere passage of time, and that people must somehow frustrate themselves to get angry. But you also said that people frustrate themselves *exceedingly easily*! Not only that, but people also very frequently disagree with each other—sometimes violently. So now where are we!? If we hold our anger in it's no good for us. If we express it, it's no good for getting along with others, a pretty crucial thing in an atomic age!"

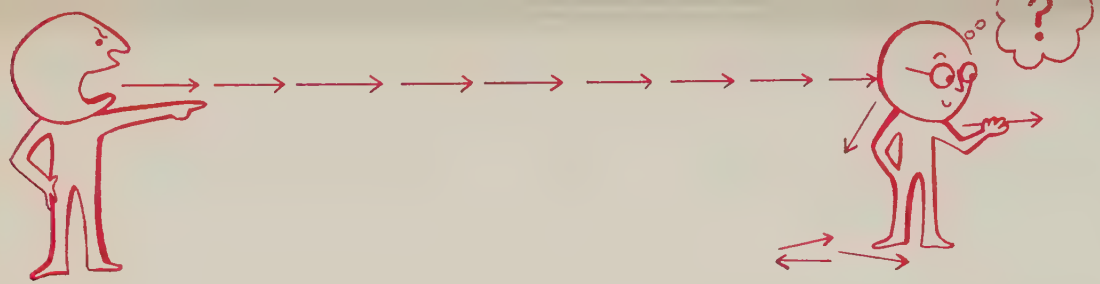
■ **A way out of the bind:** The answer to the dilemma is found in a third alternative—that in any anger-worthy situation there is a choice other than holding it in or expressing it. That alternative is to learn how *not to get angry* in the first place. Note carefully: we did not say you should learn how to stifle your feelings. We said learn how not to get angry to begin with. In this approach there is nothing to hold in.

Here are some typical irrational beliefs that tee off needless furies:

—— "I can't stand it when people disagree with me." (But it is no reflection on you or your degree of worthwhileness if people do not always agree with you).

—— "I look like a baby and a fool if my parents order me around in front of my friends." (Even if parents do treat you like a baby that doesn't mean you *are* a baby or that your friends will think you look like one.)





—— "I can't tolerate it when people don't understand what I'm trying to get across." (Here again, that's no reflection on you).

—— "That bum is blaming me for something that isn't even my fault!" (But so what? You still have a mouth. You can explain the truth).

—— "But what if he *still* thinks it's my fault!" (This is the irrational belief which accounts for a good bit of human wretchedness—the I-must-have-the-last-word-and-convince-him-I'm-right syndrome. So many of us act as if not to have the last word or be correct is some sort of catastrophe, a monstrous reflection on our total personalities and those of all our ancestors. You are not one whit less worthwhile, less valid as a person, if other people insist on seeing you as the cause of some difficulty, even if you weren't).

CHALLENGING IRRATIONAL BELIEFS

How can you cut down your tendency to feel frustrated and angry? By seeking out and then challenging the irrational thoughts and beliefs you typically bombard yourself with in person-to-person confrontations.

Is this easy? No. It takes patience—and there is usually a long period of guilt and confusion to go through as you find how hard it is to change anger-causing beliefs. But as far as we can see, this is the only reliable way to achieve the objective. Irrational beliefs in whose name angry emotion is called forth must be persistently exposed and challenged.

■ **Do we always turn the other cheek?** "But," you say, "doesn't this leave us vulnerable? Are we sup-

posed to be saints and ignore whatever other people throw our way? What if they are really hurting or attacking us?" A good question. For there is one more important point to be made.

Along with learning to seek out the irrational beliefs with which you call up anger, you must also learn to make a very, very important distinction in your dealings with people: you must learn to tell a genuine attack from a non-geniune one. That is, you must learn to distinguish a situation where the other person's actions can *really* hurt you in some specific way, from those in which you feel threatened because you have *talked yourself into believing* you can be hurt. The greatest proportion of human misery stems from situations like the latter: someone has seen threat when in fact none existed. This is why we speak of *irrational* beliefs. They are beliefs in whose name danger is seen when none exists. For example, when your parents criticize or give you an order, *your life cannot be hurt or threatened in any real way whatsoever, except in terms of what you irrationally tell yourself.*

Here we come to the heart of the matter. People continuously talk themselves into thinking and believing they have been genuinely hurt or endangered when in fact nothing of the kind has occurred. True, the other person may have made an insulting remark, or refused to see your point, or acted unfairly. But in 99 out of 100 cases—as you will see if you look—*none of these actions could really hurt or even change your life in any significant way.* And yet you can easily *think yourself into believing* that you have been horrendously damaged.

■ **A practical approach.** To turn this into practical advice: when someone is talking to you or doing something to you that would ordinarily make you angry, ask yourself: "Is this something that can really and truly hurt me or change my life in an important way?"

If you decide it is, then anger would be rational. Scream and yell if you feel your life needs protection. But even here you may want to ask yourself another question: "Which is more important to me now—to launch a vengeful counter-attack or to do something that will cut down the chances that this same thing will happen again?"

Perhaps you will decide the latter makes more sense. Revenge may be sweet, but it is even sweeter to have someone listen to you and perhaps learn something from you—which they may do if you do not explode with anger at them.

EXAMPLE: we left 15-year-old Mike about to explode at his mother who badgered him not to hang around with a boy she wrongly thought was a bad influence. Mike was about to erupt with rage. He had been rapidly but unwittingly telling himself—and believing—that his mother was making a fool of him by not accepting his position, and further, that she had no right to meddle in his affairs to begin with.

But suppose Mike were able (*gradually*, not overnight) to convince himself that other people's misunderstanding of him does not make him foolish, that indeed *all* people have a tendency to be pig-headed, and that mothers often meddle and make mistakes with their advice. And what is so terrible about making mistakes?

He could then, *with no blaming edge in his voice*, say to her: "I know this is hard for you to accept, Mom, but it's important for me to have a chance to tell you a few more things about this guy you think is a bad influence before you make up your mind."

Will Mom now listen? We think so. *What stopped communication before was the anger and blame and disgust in Mike's voice.* People find it exceedingly difficult to pay attention to any message if they feel they are being blamed in the process. The blaming anger makes them feel inadequate and hence vengeful. They cannot listen to the message because they are preparing a counter-attack. Mike and Mom have not as yet really communicated, they have merely exchanged angry blasts. Because of angry blaming the message was lost on both sides (for the sad fact is that parents are just as bad at communicating without blame as are teenagers).

"But," you ask, "isn't this really expecting the impossible? How can we change such ingrained habits? And what do we do with our irritated feelings while we're going through the process of trying to discover and change our irrational beliefs?"

There's a very good intermediate step to use. In fact, perhaps it should become part of our permanent equipment, for to be perfectly honest, no one ever reaches a stage where he is non-angry and non-blaming all the time.

This intermediate step is to learn to *inform* the other person of your feelings rather than to hurl them at him.

In our first example, Johnny S. might tell the teacher: "It's very upsetting to study for a test and then not get it." This would not only have given Johnny some relief, but it is an approach the teacher should *learn* from. Had Johnny yelled at him it would have aroused defensive resentment.

Barry Bricklin, Ph.D., is an assistant professor of psychology at the Hahnemann Medical College of Philadelphia. Patricia M. Bricklin, Ph.D., is Associate Director of Parkway Day School, a division of Hahnemann's Institute for Learning. For four years the Bricklins were hosts of a popular radio show which covered all phases of psychology, and together they have written two books about solving problems, "Bright Children—Poor Grades" and "Strong Family—Strong Child." If you have a problem or a question which you would like the Bricklins to deal with in this series in YOUTH, write to them c/o YOUTH, 1505 Race St., Phila., Pa. 19102. Your name will not be used.

However, before Johnny could respond in this rational way he would have had to challenge and change one of the most persistent but irrational beliefs we all have—that life should treat us fairly and pay us back for all our sacrifices. How many angry explosions go off each day because humans insist on believing this *must* be true. The fact that they get so much actual evidence that this is *not* a valid assumption does not seem to daunt them or convince them to scale down the demand.

QUESTION: When should people explode with anger?

ANSWER: When they face situations in which their very lives or range of vital freedoms are under attack.

QUESTION: How often in everyday life does a situation like this come up?

ANSWER: Hardly ever.

Creative Arts '71

WHY HIDE YOUR TALENT?

Many of you probably write, draw or paint for the pure pleasure of expressing yourselves. You may feel that your work is private—for your eyes alone and not for public display. If this is the way you work it, you've really got something going for you—something personal which you can enjoy and learn from.

But if you feel you'd like to share with others something you've done, all the better. Why hide your talent under a cloak of false modesty? By entering YOUTH's Creative Arts Contest for 1971 you'll not only have the satisfaction of creating something which is your own, you may win $25. Either way, what have you got to lose?

HERE ARE THE RULES AND GUIDELINES:

1. You must be under 20 years of age.
2. Your entry must be your original work. It may be something you've done as a school assignment, for your own enjoyment or something created especially for the contest—but it must be YOURS.
3. You may submit a total of five entries.
4. Identify each entry with the title of the work, your name, age, home address and church affiliation, if any.
5. CREATIVE WRITING ENTRIES CANNOT BE RETURNED. So please keep a copy of your work.
6. All contributions must be mailed by May 1, 1971.
7. Send your original entries to: CREATIVE ARTS AWARDS, YOUTH Magazine, Room 1203, 1505 Race St., Philadelphia, Pa. 19102. After the judging is completed, all entries other than Creative Writing will be returned to you.

CREATIVE WRITING/Just about anything goes here —poetry, fiction, essays, plays, editorials, humor, satire, true-to-life stories—whatever form you like and feel you're best at. Keep a copy of your work for yourself, as creative writing entries cannot be returned.

ART WORK/We welcome any type of art work that can be reproduced in YOUTH magazine. This includes paintings, sketches, mosaics, prints, gags or editorial cartoons, story illustrations, graphic designs, or abstract art. Because of mailing limitations, the size of the art work should not be larger than 12" x 15" or smaller than 4" x 5".

PHOTOGRAPHY/There is no limitation on subject matter. Send us a black and white print no larger than 12" x 15" nor smaller than 4" x 5". Write your name and address on the back of each photo so that it can be returned to you.

SCULPTURE/If you've done a mobile, paper folding, wood carving or any piece of sculpture which you'd like to submit, send us one photo or a group of photos which best presents all the dimensions of your work.

HELP! SAVE OUR SECRETARIES!

Things get kind of frantic around here whenever a deadline for the Creative Arts Contest draws near. Instead of handing us the mail the postman wheels it in on big carts.

In the past we've received entries on flowered stationery, file cards and even paper bag scraps and somehow we've managed to keep track of all of them. Some of these microscopic offerings even go on to be winners. But for weeks our YOUTH secretaries are worrying, "what if I goof and use the best poem of the century to brush cookie crumbs off my desk?"

We haven't lost an entry yet. You can help us keep this record by mailing all your work at one time in the same envelope or package, by using standard 8½" x 11" paper for your creative writing entries, and by putting your name and address on the upper right hand corner of your writing, and on the back of photos or artwork.

KOTZEBUE—

N ALASKAN VILLAGE NORTH OF THE ARCTIC CIRCLE WHERE THE OLD AND NEW COLLIDE

TWO WORLDS

TEXT: JANE PENDER
PHOTOS: ED ECKSTEIN

Babe Joe Otolik slides into a seat at one of Kotzebue's three restaurants. He's 14, a full Eskimo with a bowl haircut, red cheeks, and sometimes the kind of merry smile you see on tourist postcards from Alaska. He's talkative today for a change.

"You shouldn't drink that stuff," he says to the off-duty waiter who is nursing a glass of beer.

"Yeah? How come?"

"Because," says Babe Joe, "Vodka's better for your stomach. Your head, too. Don't make it so . . . ." He whirls his head in a circle, pops up, staggers dramatically, rubs his stomach soothingly and sits down again. "Joe, you're my own really real blood relative," he announces to the waiter, who is white.

Elsie, a young Eskimo kitchen helper, says, "You should say *atiga.*"

"Brother?" Babe wonders.

"It means namesake," says Elsie. "You're Eskimo, you should know that. His name is Joe, your name is Joe. You're namesakes."

"Yeah," says Babe Joe without interest, plunging out of his chair to answer the hall telephone. When he returns the waiter says, "I bet that was your girl on the phone. You gonna get married Saturday night, Babe?"

Babe Joe shrugs. "Babe here gets married every Saturday night his girl will let him," the waiter explains with a wink. "Ain't that right, Babe?"

Babe Joe responds with a squirm. "Now come on, kid, get cracking," the waiter goes on. "How you gonna be the best garbage man in Kotzebue sitting here?"

Without rebuttal, Babe Joe slides out of his seat and gets ready to leave.

And so the two generations and two cultures face each other in Kotzebue, Alaska, 30 miles north of the Arctic Circle. Although the village is 80% Eskimo, the 20% non-Eskimo population runs the businesses. The technicians, the preachers, the teachers, the storekeepers—even the guides for the annual polar bear hunts—are all white.

Babe Joe leaves the restaurant, but Elsie is still in the room. "You know how they are," the waiter says almost apologetically. "He'd sit there all day if you'd let him. He knows all there is to know about booze and girls, but working's something else. You know that kid's 14 and still only in eighth grade? I asked him the other day what he wants to be when he grows up and he just shrugged. He's got no ambition."

Elsie silently picks up her coffee cup and goes into

WHILE THE OLD ESKIMO CULTURE DIES, THE MORE POWERFUL WESTERN CULTURE GOES ABOUT ITS BUSINESS.

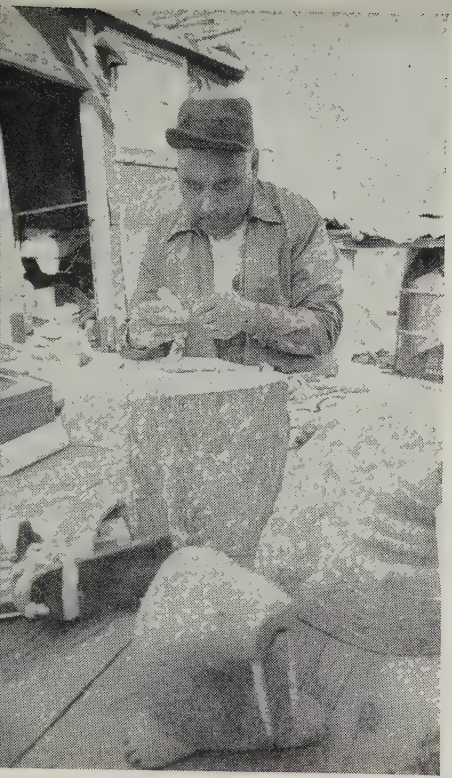
the kitchen. "And that's another one, too," the waiter continues. "You have to tell her every little thing. Last week she was out two days, never sent word or nothing, and when she finally showed up she had this big shiner. I bet her old man blew the whistle. D'jever see her in the bar? Man. . . . "

There is very little socializing between Eskimos and whites in Kotzebue. The old Eskimo culture plays out its dying days while the more powerful Western culture goes about its business. They see each other only dimly, and with distortion. Contrasts between the old way of life and the new are everywhere.

Front Street straggles a couple of miles along the curving Kotzebue Sound; its beaches are decorated with fish racks, nets, boats. In the distance the gravel hills of the lower Noatak River reflect the changing, spectacular colors of the Arctic sky. In summer, it is the land of the Midnight Sun which tourists come to see; in winter there is almost endless night and everyone bundles up in fur-trimmed parkas.

Less exotic are the tippy, crowded little shacks in which almost everyone lives. Presumably they are an improvement over the old underground sod houses, though more expensive to heat.

Kotzebue Day School dominates the north end of the village. It's a big shiny institution equipped with tunnels so teachers need not tackle the weather. Until very recently this and the other federal buildings



were the only places in the village with running water and flush toilets. Now these conveniences are coming to the villages, too.

There is no newspaper or TV in Kotzebue, and the only radio station is the military one which broadcasts only irregularly. Dogsleds travel alongside the snowmobiles. Parents and younger children dance to the rhythm of whaleskin drums—beat from underneath. Teens dance to the beat of a different drum with their own rock groups. Everyone enjoys being bounced high on the whaleskin trampolines—a sport which goes on long after the tourists have gone south.

THE SEA PROVIDES A LIVING AND THE ANCIENT CRAFTS PRESERVE A CULTURE.

PARENTS BEAT ON WHALESKIN DRUM
WHILE TEENS ROCK—
AND MISS ALASKA IS CROWNED

With a population of 2000, Kotzebue is the second largest Eskimo village in Alaska. For centuries it has been a trading center for Northwest coastal Eskimos. Old-timers can even remember seeing Siberians in their pointed caps, come to trade copper tea kettles for caribou skins. The village is still a trade center and transfer point. Tons of freight come in to be flown or barged out to the 13 smaller Eskimo villages in the 45,000 square miles of wilderness.

Beyond this, Kotzebue has little economic base, so there is very little work for kids like Babe Joe. Most of the people who work have government jobs. There is a White Alice Communications site, an Air Force Tracking Station, a hospital, the Weather Bureau and the school, which is still run by the Bureau of Indian Affairs. There is fishing, of course, and in summer, tourists. Eskimos who remember the old crafts carve whalebone masks and statues to sell as souvenirs.

While the members of the older generation help keep the Eskimo way of life alive, they are very sold on education for their children. Della Keats has three grandchildren living in her tiny cramped house so they can go to high school. The Mitchell family of Noatak has lived through one of the coldest, stormiest winters in years in a tent so the kids can go to high school. Dan Lisburne and wife, who much prefer their village of Point Hope, say: "The kids have to learn to compete. They need a good education, so we are here."

In other families, the parents will not speak Eskimo, remembering their own terrible struggles in schools where the way to teach English was to forbid six-year-old Eskimos to speak their own language, and to punish them when they did.

Young people are in the majority in Kotzebue; of the 1600 native population, only 350 of them are over 35. Over 650 students attend the Kotzebue Day School, where the mission is half education, half "acculturation." At least in theory. In practice, the goal is less a blending of two cultures than it is the eradication of Eskimo values and viewpoints which are not seen as practical. The language is English. The only form of recognition of the students' "Eskimo-ness" comes in the form of a little first grade primer called "Alaska Reader."

"I just saw a brand new book about Eskimos," says one girl, laughing. "It says we need special help with education because we are nomads and live in igloos."

"This kind of education is a guaranteed formula for human wreckage," says Willie Hensley, a young Eskimo state Senator from Kotzebue.

Only recently has a connection been established between preservation of language and cultural heritage and the severe identity problems from which most young natives suffer.

"How do you think the Eskimo looks to the white man?" When this question was asked of 25 high school students at Kotzebue Day School, one by one

the responses came back: "Dirty . . . primitive . . . savage . . . blubber-eating . . . inferior." There was not one positive response.

The class was asked about their plans. One boy wanted to be a lawyer. Would he return to Kotzebue?

"To Kotzebue? No way. You either stay here and be a dirty savage or you get with it. Which means out."

One girl was planning to be a nurse. She *might* come back. For the rest of the kids the future was very iff-y. Nobody's kidding anyone. There just aren't that many jobs floating around in Kotzebue.

The brighter side of Kotzebue? "It's nice, it's relaxed, it's free," said one student. There were both nods and nose-wrinkling no's. Most of that class is not prepared either psychologically or by education to make it in either world without more training.

Listen to a 19-year-old, now working as a "honey-bucket collector." He was drunk in a bar the night he talked about it. "My old man, he taught me how to

ESKIMO KINSHIPS ARE SO CLOSE THAT THERE ARE VERY FEW WAYS TO SAY "FRIEND."

hunt and fish and trap, so if you were out there, in the middle of noplace all alone you could make it." He gestures, ducks his head, slap, slap, he goes, one on each cheek. "Like that, if I did it wrong. He taught me to mechanic, too. And you know how far I got in school? Sixth grade. If I stayed in school, he couldn't have taught me all that, could he? What do you white fools think about that?"

That pride comes through with the kids who are still in school, too. When asked "How do Eskimos see themselves," they replied: "Skilled craftsmen; proud; tough; good hunters; bashful; friendly; helpful; aggressive." "Eskimo-ness," in terms of survival in a hostile winter world, was a thing to be proud of.

But if you go white, you lose Eskimo-ness; if you go Eskimo you can't get enough education to compete. It's a case of one way or the other.

With this kind of conflict, you would expect Kotzebue to have an underside, and it does: you find it in the bars, in the jails, in the hospitals. Eskimos are called "binge drinkers," which means they drink to get drunk, in big, roaring parties. Not a family in Kotzebue is untouched by the sorrows this brings: the fighting, the jailing, the deaths, the food money going over the bar. Kotzebue's young people have been exposed to this all their lives.

In the paint-peeling shacks where the kids hang out you can get "Kotzebue coke"—half a can of coke filled to the brim with bootleg whiskey. This same drink shows up at the local movie, too, where westerns and Grade B movies are watched by people sitting on sprung seats, their feet scrunching away at popcorn, candy wrappers, coke cans.

Local dances are heavily policed and the whole situation is aggravated by many young military men, construction workers and prospectors far from home.

So, sex is a problem, too. Anthropologist Arthur Hippler wrote that white perception of native women as not-quite-human sex objects is a common problem in Kotzebue. Many native girls take what is called the "Air Force route," and this makes native men very bitter and adds to their already acute feelings of inferiority. Although there are, in the North, many good marriages between native and non-native, too often the "Air Force route" goes nowhere; a girl merely ends up pregnant. In the Eskimo culture, this isn't the problem it is elsewhere. A single girl who becomes pregnant almost always has a relative who will be more than happy to rear her child. Some of her more Westernized friends might make fun of her, but there's no moral pressure.

One of the girls sitting in Tony's cafe one day, with her very pregnant girlfriend, said, "Not for me. I'm going to Chemawa (a boarding school in Oregon attended by many Eskimo youth). No point staying here and getting pregnant." On the other hand, a young married girl of 17 with a three-month-old baby confided that she was going to "make a baby" for her

A FAMILY OF FIVE FROM ANOTHER VILLAGE SHARES THIS TENT SO THE CHILDREN CAN GO TO SCHOOL IN KOTZEBUE

Photo by Jane Pender

SNOWMOBILES AND DOGSLEDS HELP ESKIMOS AND WHITE MEN TO SURVIVE THE WILD WINTERS IN THIS WILDERNESS OUTPOST.

mother, who was lonesome now that all the children were grown. "My husband and I talk about it," she said, "and he says O.K."

The heart of the problem is that the premises of the Eskimo culture are radically different from those of the whites. When Babe Joe was talking about "really-real blood relatives," he was groping for a way to express friendship. Eskimo relationships are defined mostly in terms of kinship, with few ways to say "friend."

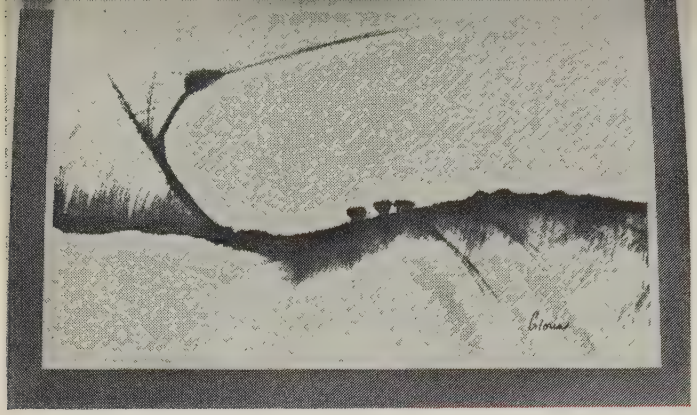
The father of one of Babe Joe's schoolmates recently phoned his boss to say he couldn't go to work because *okpik* (the snowy owl, an omen of death) had landed on his roof; he had to stay home. This sounds amusing, but it illustrates the profound ways the cultures clash. Eskimo children are brought up to be non-competitive. There are constant admonitions like "Sss . . . sss, don't fight. Be nice, let him have it."

Eskimo perception of time differs, too. The future is not sensed as an abstract which can be broken down into work/units. Instead, it is time-to-do-something: hunt caribous, or take whales.

Eskimos are volatile, emotionally very expressive, and often very aggressive in personal relationships. This has been so inhibited in Eskimo-white relationships that even good observers often claim that Eskimos are unemotional. Among themselves, however, they are great patters, huggers, kissers, with warm kinship feelings. They get very homesick when they must leave the security of their villages, for school or work. Some of these young people will not return to Kotzebue for vacations, or ever. "I have to be one thing or the other," one girl said. "It mixes me up too much to go back and forth."

Others get too homesick and return to the villages. One of the present-day features of Eskimo life is a large number of people who are always on the go,

(*Continued on page 44*)



NEW MEANING IN LIFE

When Spring came
Leaves grew with a green fresh feeling
And the warmth of the sun
Was beginning to be felt
And the Animals of the Earth
Awoke breathing the fresh new smell
Of life all over again.

The pussy willow
Suffered the long cold winter too.
Yet we never hear its complaints,
The pussy willow suffers
the collecting of dust

And we still never hear its complaints
How patient and silent it is
Just there
Without a care
Breathing the freshness of
Life all over again.

Born free I shall remain Free.

The wind blowing through my hair

And the touch of solid earth beneath
my feet

And the smell of different forms of
life

It's like the wind
Gently blowing
Making love to everything
Before it moves on
Yet returning.

—Darrell St. Clair

a mind filled
with all the snows
of the past winters
and all the dogs
of the past snows,
and the sleds
that were poised
on a dog chain
to run for the
opposite shores
to find and pick
wood for early fires
in the day
and fires warm
in the cold nights
under the cold lash
of the Arctic lights.

—Frank Keim

CHIPPEWA SAGE

"When you pray to Sky
throw back your deerskins;
Sky hides
when you hide something."

The silver swathed his neck and face
Mellowed 80 autumns by the lake.

"Though beaver's brother
builds his house
under falling waters
does he forget the Sky?"

Though you walk thru woods and marshes,
love the sunshine, cherish the darkness.

—Oliver Everette

back and forth between city and village as if they can't find a comfortable place anywhere in between. They are truly suspended between two worlds, and it's not surprising that many are plagued with identity problems. Seeking some kind of sense of self, they are easy prey to booze, to sexual exploitation, to feelings of resentment, fear and anger. The suicide and accidental death rate among Alaska's Eskimos is comparable to that among Indians in the lower '48.

Many Eskimos feel that full westernization is the only solution. Others, like Kotzebue's Senator Willie Hensley, speak of an ideal education which would permit choice.

Land Claims legislation currently before the U.S. Congress which calls for money compensation and title to land would provide capital for village improvement, and help establish local industry in Kotzebue, and elsewhere. Hopefully, title to village and hunting land would ensure that those who wish to practice subsistence living could do so. But there is always the danger that the mining and oil activity which could bring in more money will destroy the game areas, the balance of nature, and eventually the entire Eskimo culture.

Some small steps are being taken to help preserve the old culture; four Alaska schools this year used Eskimo as a teaching language. But the fact still remains that success for Eskimos is defined by the western values, not Eskimo ones. Ginny Walker, Miss Alaska, is a Kotzebue girl. Fully westernized, she attends Alaska Methodist University. Linda Lincoln, Miss Kotzebue, is a student in Sitka. The beauty pageants held here each summer pay only superficial attention to Eskimo qualities.

Only recently has anyone suggested that Eskimo viewpoints might constitute an alternative-and-equal life style. There are few who recognize the magnitude of what is involved when you try to alter the basic premises of a culture.

One psychiatrist has said that the very qualities that make an Eskimo a good Eskimo will prevent him from ever being a good technologist. But neither can a technologist exist in the North without bringing his own temperate environment with him, like a snail carries its shell.

MANY TRAVEL BACK AND FORTH BETWEEN CITY AND VILLAGE, NEVER FINDING A COMFORTABLE PLACE IN EITHER.

PLAYING

It's not easy to begin with, and it's even hairier if you happen to have a beard!

BY PETER YOUNG, JR.

WITH FIRE...

■ Run off and join the circus? A child's dream, maybe, but for me it became reality. After six months of travelling with the Clyde Beatty-Cole Brothers Circus, I'd like to share my fantasy-come-to-life.

The circus is a strange place. It's scary wild animals and freaky-looking people and magic and danger all around. It's a place where the audience thrives on "close calls," half hoping, half fearing that something will go wrong. But along with the chilling thrills, there's also the smell of popcorn and sawdust and a lot of clowning for comic relief. You can't describe the atmosphere to anyone who's never been under the Big Top. And you don't need to describe it to anyone who has.

In any case the circus has always fascinated me, and I began my stint last spring in typical storybook fashion. I attended a show one night in Maryland, and some friends and I stayed afterwards to help tear down the big top. Talking with the workers about their jobs gave me all kinds of ideas.

When my spring semester at college was over, I went to Greenwich, Connecticut to join up. Getting a job was no problem—there are usually jobs available on the crews since the pay is quite low. I was put on the sideshow canvas crew and shown to my bunk, a flat-board bed in a small compartment with the rest of the crew's five bunks in the front of an elephant trailer. It wasn't long before I got to see all the hard work that goes on behind the glamor of the circus.

The sideshow crew is responsible

for getting the tent ready for the show, including the setting-up of stages for the performers. First, we stake out our area, using a driver attached to a jeep. While someone is doing this, the rest of the crew lays out the poles on the ground and unloads the five pieces of canvas that make up the tent. The canvas is stretched and laced together forming a tent 84 feet wide and 168 feet long. By the time the tent is tied to the stakes, we're all ready to break for breakfast.

After the meal we lift the tent up on ten-foot sidepoles and an elephant pulls up the three larger "quarterpoles" and the four large centerpoles, raising the canvas with them. Then the crew puts up the rest of the poles by hand. A doorway is made to bring the sideshow truck into the tent, a truck that carries the caged animals. The crew then puts up sidewall canvas, the marquis, the stages and the calliope. If all goes well, the work is done by noon—leaving us free until teardown at night.

The other crews each do an equal share of the work. The big top crew sets up the main circus tent; the prop crew works during the show; the bull department cares for the elephants, horses, and camels, and assists during the elephant act; the electricians are responsible for power and lighting; the mechanics keep the trucks running and other things in repair; the cookhouse feeds some 300 people three meals a day; the "butchers" sell concessions; and the management takes care of publicity, ticket sales, insurance, payroll, and a host of other related items.

The circus is a very efficient operation and everyone related to the show does twice as much work as formers are also ticket sellers or ushers and often they help get the inside of the tent ready for the show. The "butchers" help set up the big top and the seats inside the tent. Other crew workers who stay with the show for more than a few days drive the trucks at night.

When I first joined, all I did was work on the sideshow, but I soon found other things to do. For the last four months I was a regular truck driver, handling a 46-foot trailer for thousands of miles full of hairy experiences. An accident with another semi, being hit by lightning during a terrific storm, fog too thick to drive in, breakdowns, eight-hour trips, and truck stops are just a few of the circus sidelights people seldom hear about.

I never felt trapped in the circus life style—perhaps because I always had the goal of returning to school. The hard work and long hours were what I thrived on, and driving at

night provided me with quiet time to think out all that had happened during the day. Since working on sideshow payed me less than $20 a week (plus meals) I took up selling popcorn during the show to help earn enough money to continue college. This job also gave me contact with the greatest cross-section of American people anyone could hope for: rich, poor, middle-class, black, white, urban, suburban, rural, young and old people from all parts of the country.

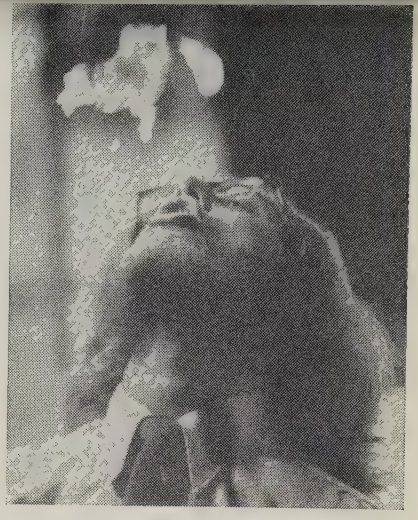
When I'd been with the circus about two months, I learned how to eat fire. I did it just for fun, but then, when there was only a week to go in the season, the fire-eater quit. To my surprise and delight, the sideshow manager asked me to do the act for that week.

It was quite a jump for me to go from setting up a tent to being a performer on stage. And there were times, I must admit, that I thought people came to watch expecting my long hair and beard to go up in flames.

People are always asking me "how do you do it, and doesn't it hurt?" Although fire-eating *is* potentially dangerous, it doesn't hurt. You use torches made either of asbestos or bed sheets. You have to keep switching the torches so they won't get charred, or the frayed edges can touch the side of the throat and burn. You avoid this by winding the torches tight and sewing them so there are no loose edges.

You just hold your breath and keep your mouth moist. It's only the fumes that burn. The gasoline used to light the torches does leave a nasty aftertaste, though.

In spite of the long hours, the low pay, the hard work and the lingering taste of gas in my mouth, I plan to return next season. There's something about the circus. . . .



When he isn't busy as a roustabout and fire-eater for the circus, 18-year-old Peter Young attends Goddard College in Vermont, where students alternate work and study.

PHOTOS BY GENE BLYTHE

"Fire-eating doesn't hurt, but it is potentially dangerous."

Dr. Benjamin Spock is well-known both as a child psychiatrist and pediatrician, as well as a peace marcher, and he feels the two are closely related. Why rear physically and emotionally healthy children while threatened by nuclear destruction? Dr. Spock first won fame as author of *Baby and Child Care*, which has sold more than 23 million copies since 1946 and which has made him an architect of today's approach to childhood development and welfare. His latest book is for young people, entitled *A Teenager's Guide to Life and Love* (Simon and Schuster, 190 pages, $4.95). Visiting the 67-year-old doctor in his New York City apartment, the editor of YOUTH magazine discussed Dr. Spock's new book and other topics.

Photos by John Goodwin

Dr. Spock Talks About Sex, Parents,

▪ *YOUTH: What audience is your book aimed for?*

DR. SPOCK: Particularly for the young teenager—13, 14, 15. The book is obviously not for the bold kids. The book is for those kids who have been brought up more strictly, are more shy, and more troubled by the changes of adolescence and who might expect to get answers from books.

I'm very sympathetic to this shy group, because when I was a teenager, I was very shy. A lot of people don't believe that; they think I'm a pretty brassy person now that I get involved in protest marches and talking all over the place. But when I was a teenager, I was baffled by hope and fascinated by romance but I didn't have the slightest idea how you go about it. In my teens when I was invited to a party, it was agonizing for me. That's why there's a chapter on how to be popular, because it's really a very simple thing, but like most simple things it's where you have the most questions and the most agony.

▪ *YOUTH: You have chapters for older teens.*

DR. SPOCK: I think some older teens will want to read and look back into such a book, for, in all seriousness, I think that some people even at college age are still very shy. But what is said in the book

eligion and Politics

about later teens is also said for the benefit of the early teens. If you say to early teens there are reasons for waiting for certain things until later, they want to know how much later and how do you do it later.

■ YOUTH: *How do you feel your book is different from other books about sex and love?*

DR. SPOCK: As with *Baby and Child Care*, my approach is primarily to try to explain the *meaning* behind what's going on rather than to write a book of advice. *Baby and Child Care* was really founded on the idea of showing what babies are like at different ages and then leaving the parents to decide how to deal with them. I go as lightly as possible on suggestions, because parents—and young people, too—have to learn to trust themselves. If you're always telling them to do it this way or that, then you keep them from getting confidence in themselves.

So in this book for teens, I wanted to explain what human nature is like—not only in the teens but how you get there from an earlier age period. Specifically, I wanted to explain why people feel shy about sex. I felt such a book was particularly necessary now when sexual freedom has gone much further than in any time in America. This freedom puts the more

"Most shy people as well as most sociable people are well adjusted. I certainly don't think that a young person who doesn't feel like dating needs to make dates to prove that he can do so."

shy, more inhibited teenagers at a greater disadvantage, because they're made to feel—since everybody else seems to be talking as though the sky is the limit—that "there must be something wrong with me."

What really got me writing this book was reading about a scientific meeting where college psychologists agreed that one of the major psychiatric problems nowadays is the shy young people at college who do not feel ready for an affair, or for even lesser intimacies, but are made to feel by their bolder classmates that there is something wrong with them. In fact, they're teased and taunted, told that they're prudes, they're frigid, or that they must be perverse in some way.

And Vance Packard's book (*The Sexual Wilderness*) tells us that 50% of college people still feel, to an appreciable degree, inhibited. In his words, sexual freedom today means, first of all, a much greater frankness in *talking* about these things, and, secondly, although there has been some shift in customs in behavior—especially among college girls, behavior has not changed nearly as much as many people would think from the frank talk.

■ *YOUTH: In your book you say that much of an individual's personality is formed during those first few years of childhood. Does this mean if a teenager had a bad childhood that it is too late for him or her to change for the better?*

DR. SPOCK: From everything I have learned both as a person and as a physician, we are formed very much in our first two years of life. This is based on my strongly Freudian training and on my own strongly inhibited upbringing. For instance, if an individual in his first two years of life has nobody to love him, his character for practical purposes is ruined and it's very difficult to do anything about that. In that early period of life, the character is particularly sensitive and if you deprive the personality very seriously you do terrible damage to it.

Less drastically, for example, if you're brought up by a rather cool and stand-offish mother, even though she's a devoted mother, you're going to grow up to be a somewhat suspicious, cool, cautious person. Whereas if you had a very outgoing, accepting kind of mother and father, then you'd feel thoroughly accepted in your first two years and this makes you a very warm, trusting, and responsive person. Early upbringing has a profound effect.

But to say a person has no free will and that he's formed and crystallized for the rest of his life is certainly not true. What one sees as a pediatrician

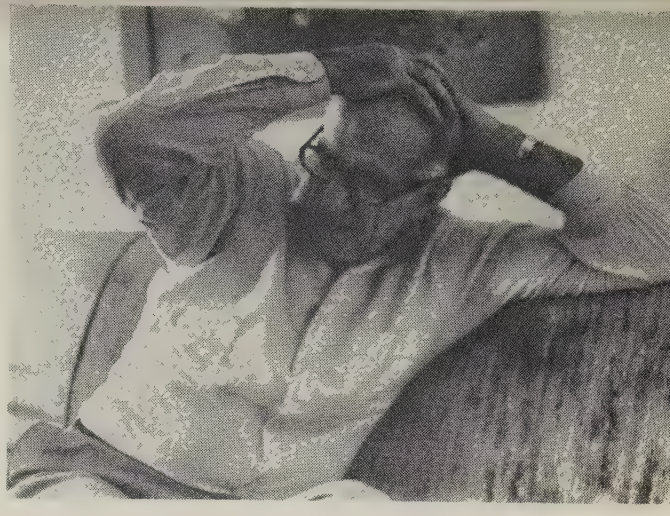
and a child psychiatrist is people not only changing as they run into different experiences and different relationships with people later in life but also people changing themselves by going for help and getting on quite a different track than they were before.

Some people have more free will than others. An awful lot of people get sort of crystallized young and they don't want to change; while other people stay quite flexible through life. In other words, it's true both that you're formed early and that you keep having the option to change all the way through life.

■ *YOUTH: In your book you raise cautions about early dating in the teens and you say it is not the* age *that teenagers get married that is important, as much as their* maturity. *How do you determine maturity?*

DR. SPOCK: The most obvious thing is that in the early teens you're still changing very rapidly, in body, in your psyche, in your mind, in your tastes, and in your romantic ideals. Most older people remember how in the teen years you could be deeply infatuated with somebody, seeing all their virtues and none of their human defects. And then a half year later, you're out of love. And so I'd say one crude way of safeguarding against immaturity, especially in your romantic choice, is to wait awhile and see.

This is one of the reasons in the book I give guidelines, such as not to begin solitary dating right away and don't attempt physical intimacies for a year



"There's no point in arguing. Romance and sex are matters of emotions and ideals, not reasons. . . . It is much more persuasive when a girl declines to give reasons, just acts as if she is sure and then changes the subject; for if she can easily be drawn into an argument, it means that underneath she is not at all certain she is right."

or two, because this is just a way of saying that the older we get the more stable we get in our tastes. Don't get too deeply involved when three months later you might regret it.

Because teenagers are going to be more impressed by the advice of college-age people than by the advice of people who are older, I thought it was helpful to put in the book that an overwhelming majority of college students said absolutely no intercourse until you get over 18 years of age, except in marriage. So I keep coming back to simply saying, "Take some time." Time will tell whether you're mature or not.

■ *YOUTH: Where do most teens learn facts of sex?*

DR. SPOCK: Young people learn about sex, first of all, from their own instincts and then from keeping their eyes and ears open and seeing and hearing what their more outspoken friends and classmates say. They get hints from novels, which of course no longer merely hint but are very specific. And then I think young people have always learned certain things from their parents, whether their parents could talk about sexuality or not. In other words, the very fact that parents couldn't say anything about sexuality is a very important thing you learn from your parents.

■ *YOUTH: Why do so many teens find it hard to talk to their parents about sexuality?*

DR. SPOCK: It's normal for talk about sexuality to be embarrassing to parents when they're talking with teenagers. And it's just as embarrassing for teenagers, especially between boy and father. I've talked with a lot of parents and I've gotten the impression that generally there are more mothers who can do it comfortably with their daughters and their sons, but for fathers it's particularly painful. Parents finding it hard to talk with teens about sexuality does not mean that something is wrong with them. It's that parents and their teen-age children are in a different stage where rivalry has increased and the sexual awareness of the kids and the parents has increased. Therefore, parents are aware of their own sexuality when they're with their kids. So everybody is in a somewhat uncomfortable stage.

■ *YOUTH: What about sex education in the schools?*

DR. SPOCK: I think there should be sex education at school, but I'm one of those who feels that sex should always be presented as much of a whole as possible, including the spiritual aspects. And you can't present the spiritual aspects unless you've got spirituality yourself. And you've got to have confidence in your-

"The most important part of sex education . . . is the example the parents set for their children. I mean the respect and tenderness they show for each other (even though they may have quarrels), the selfless cooperation in the care of the family, the mutual loyalty."

self. This is where the real problem comes: Where do you find the teachers or how does the superintendent of schools select the people to teach sexuality?

I think it's wrong for the school doctor to present sex as a disease, or for the school nurse to present sex as an injury or hygiene problem, or for the biology teacher to present sex as though it's just biology, because sex is spiritual. I think the school administration should select the most mature person in the whole faculty to give talks about sexuality. But then I'd even go beyond that to say that sex is a part of every English course and every history course, because you can't study human history or human relations without the obvious and subtle sexuality in all of it. It'll crop up in every course except perhaps mathematics.

It reminds me of an ancient history textbook we had when I was a teenager in a boys' school. The caption under one of the pictures in the chapter on Rome read, "The statue of the she-wolf suckling Romulus and Remus." As teen-age boys we were very much aware of the exaggerated dugs on the wolf, and we wondered what was going to happen the day in class when we got to that page. As we turned the page as a class and there was the she-wolf, we all started to snicker. And Mr. Twitchal, our teacher, turned crimson in the face and said, "Boys! Boys!" Well, that's sex education, because we knew that sex was something that Mr. Twitchal couldn't talk about. Therefore,

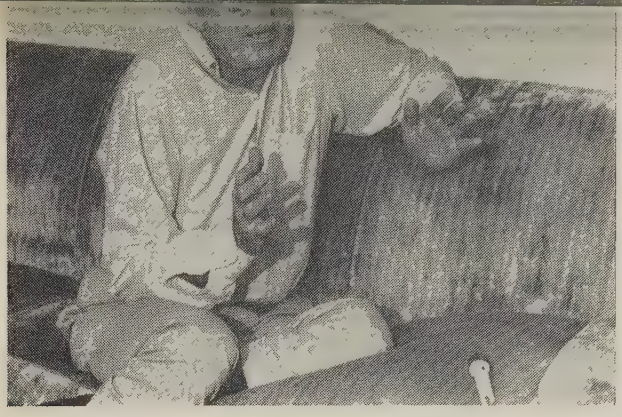
"The most important rule, in any of your human relationships, is to think of the other person rather than of yourself."

it told us, you can't talk about it in public.

And so, sex education should be done in school but if you're going to be honest about it, it's going to come up in every course. And that means every teacher in school has got to be a very mature person who has solved his or her own sexual problems, both physically and spiritually. And how do you achieve that in a big school system?

■ *YOUTH: Some experts say that young people today are looking at things with a perspective that adults cannot see. And that perhaps these youth—many who come from fine families—may have hold of something, for example, in their experimental living in communes, in the "the arrangement," and things like this, that is on the right track. How do you respond to this?*

DR. SPOCK: I am constantly trying to correct or modify my views in the light of what young people are not only saying but what they're actually doing. I'm reproached by people like Rev. Norman Vincent Peale and Vice President Spiro Agnew for being the radicalizer and corrupter of youth. And I would say, with a smile, that it's more that youth have radicalized and corrupted me, because obviously I've changed a great deal in the last few years. Not in just becoming



bolder in opposing my government but in some of my views on morals and manners also. So I'm really trying always to look with an open mind about what young people are saying. And they've convinced me about a great number of things.

■ *YOUTH: Like what?*

DR. SPOCK: Well, they've certainly shown me how much more wholesome, in general, their attitudes are in regard to sexuality. The young have de-emphasized sex more than any generation that I'm aware of. It is not the young generally who are going to the theatre to watch the naked shows; it's the middle-aged

"There are just as many boys looking for a girl to respect and idealize as there are girls looking for such boys."

and the older ones. So I wouldn't really try to load that on the young. Most of the young are much more loving, much less exploitative in their sexuality. But even they would still be firmly against me when I stand up for the need for laws to control pornography. They'd say, "Don't try to boss or restrain other people. . . . " Although I think that the liberal, non-violent, more peace-loving young have been right in 90% of what they're doing, I don't think that that guarantees that they're right in everything.

■ *YOUTH: What's the role of the adult in a situation like that?*

DR. SPOCK: In many respects, older people are less likely to be right on some issues than young people, because they've gotten into such a groove that it is very difficult for them to get out. In one sense, only time will tell. The question will be answered by how many of the whole range of things which the young are standing for today they'll be still sticking to in 10, 20, 30 years from now. But also how many things will they change their minds on?

The job of older people who think they've learned something from years of experience is to keep reminding young people of what they think are what

used to be called "eternal verities." Customs change drastically, but even the young would agree that there are certain fundamentals that stay. The only question is which are those fundamentals that stay, and obviously we'll disagree on that.

I think parents should always tell the young what they think. Children not only are entitled, but want, to hear what their parents and older people think. That's why I don't feel ashamed to express my opinion. And so parents should not feel ashamed to tell their children what they think is right and wrong. But too often parents and older people assume that if the kids want to hear, then the kids will follow their advice. Obviously they won't. In some things they will be influenced by parents and in others they won't.

Let me put it this way. I'm a sailor. I've been infatuated with sailing for several decades. The parents' position is somewhat like a compass. When you're starting out on a voyage and you've had no experience on those seas before, you want to know which direction the compass points. And that doesn't necessarily mean that you always want to go in the same direction in which the compass points. And so, young people want to hear their parents but parents shouldn't assume they'll always follow their advice.

Well, I guess all I'm confessing is that I have no way of guaranteeing that my advice is right. All that I'm doing is trying my best to listen to the young, because so many of them see things better than we were ever able to see them. But giving them the benefit of doubt, then when I think that they misunderstand something, I feel it is not only my impulse but my duty to them to speak.

■ *YOUTH: Why have you been blamed for what many call permissiveness among today's youth?*

DR. SPOCK: I don't think I was ever a permissivist. In *Baby and Child Care* I was for relaxation of such things as rigid infant feeding schedules. Most parents who have used my book are absolutely astounded that I'm accused of being a permissivist. The book was anti-rigid, but that is not the same as permissive, at least not in my mind.

It is true that young people are being brought up with a new philosophy that puts emphasis on love rather than on punishment. They are no longer being intimidated by either their parents or by their teachers. This is one reason why the young have the courage to go so far in changing their ideas and ideals, and why they can't be held down by school people or by the police or by anybody else. You simply don't scare them. This comes from this emphasis on love and un-

"Quite a few teenagers express anxiety about being accepted socially and romantically by talking too much, kidding too much or laughing too much. . . . The quiet person is always more intriguing."

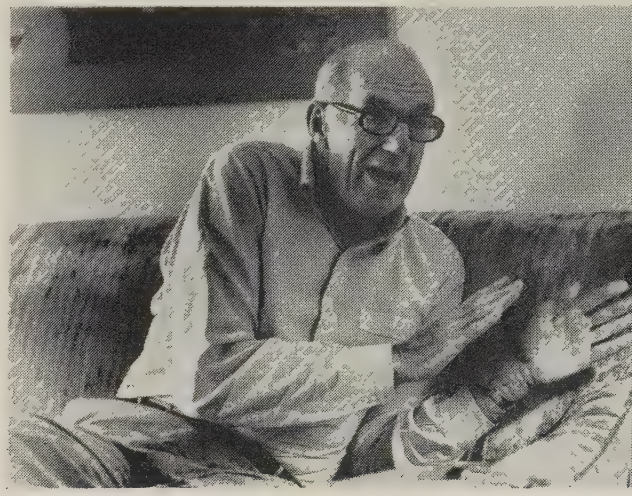
derstanding and going light on punishment and disapproval. That came primarily from the progressive educators and from Freud. In the sense that I put those ideas into everyday language and applied them to everyday home situations, I have played a role in popularizing those doctrines. But I don't think it adds up to permissiveness. Permissiveness is letting children be rude, letting them be overbearing, letting them dominate the home or school situations, none of which I agree with at all.

■ *YOUTH: Are we moving, as some say, in the direction where the family will eventually be obsolete?*

DR. SPOCK: The family was not invented by some previous human being who then turned around and said to the rest of mankind, "You've got to live in families the way I say so." The family, of course, is biological. Its purpose is to raise the young and all young human beings have been brought up in some kind of family, although its pattern varies around the world. And what one sees so clearly is that the child has derived his whole security and his whole set of feelings primarily from a family relationship. And the child, as he grows up, then wants to re-create the conditions under which he grew up. From this point of view, there is no such thing as getting rid of the family. We are a species with strong emotional ties and the original ones are between the baby and the people who are acting as his parents.

■ *YOUTH: Could such "substitute families" as the kibbutz in Israel or communes replace the family?*

DR. SPOCK: In those situations, we are loosening the family. But I think that we will never come anywhere near getting rid of the family, because the young have to think of one man and one woman as their primary emotional anchors. . . . Even in Soviet Russia and Israel, where they do it about as well as it can be done, I understand it still doesn't produce the



highly-productive and highly-creative kind of individual that most people who are brought up in idealistic families would want their children to be. In other words, you bring up average children and that's quite different from what most of us expect.

■ *YOUTH: How does the women's liberation movement react to your feeling that women are biologically and temperamentally different from men?*

DR. SPOCK: First of all, I'm considered one of the enemy by women's lib. What I try to do is separate the question of women's rights from the question of the nature of women. There's no question that women are entitled to much better treatment, especially in terms of jobs, promotion, and pay. But I still am inclined to think that they are born with different temperaments and that the two sexes will get along better if this is recognized. But let's just say this is a tactless time in the history of sexes in the U.S. to be even making this mild point.

■ *YOUTH: Has science told us so much about ourselves that it's taken away the mystery of life?*

DR. SPOCK: The mission of science, as scientists conceived it, was that there are ultimately no mysteries, that it can all be found in terms of hard facts. So, in a sense, science has tried to remove the mystery. And it's succeeded in a wrong way, very often. I believe that that group of scientists concerned with the nature of human beings—biology, psychology,

"People do not do the right things primarily because of fear of punishment. Punishment is only a vigorous reminder of disapproval. If the person being punished has never been loved enough to care whether he's approved of or not, the punishment does no good."

sociology, anthropology—have persuaded man now that he's not a very noble, and certainly not a spiritual, being. Scientifically this is a great mistake because I think man is a spiritual being. If you take man and divide him into pieces and look at the pieces individually, as these sciences have done, man's nobility and spirituality disappear in the process. But I think that the potential nobility, spirituality, and idealism are very crucial elements in man. And by spiritual I mean the way you love your parents and the way parents love their children.

■ *YOUTH: Then there is a place for religion?*

DR. SPOCK: There is a place for religion. I'm no student of the history of religion but my understanding is that man, at every stage, has tried to search for God or for the meaning of life, and he's come to conclusions the best he could do at that moment on the basis of his knowledge. I think it's quite significant even nowadays when science has gone fantastically far in peering into the universe and reaching into the atom that nevertheless young people are taking drugs,

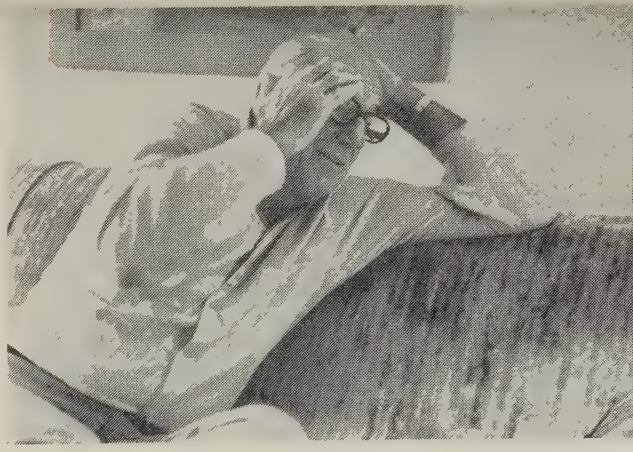
"Encouragement of early dating before young people are mature enough to know what their ideals in life are, before they are able to think in terms of each other's emotional needs rather than their own desires, before they have a tender love to offer, has a tendency to dehumanize love and is a poor preparation for marriage."

among other reasons, for the insights into spirituality, whether they're true or false insights. And that they are interested in some of the eastern religions. In other words, man is biologically a religious animal. He has to find meaning in life, and it's related to his feelings toward people. And religions keep getting worn out. All laws, medicine, religion tend to become rigidified with time and then they lose their applicability because man has learned more and the religion doesn't apply anymore. This doesn't mean there's no substance to religion. It's just that religion is man's attempt to grasp the meaning of God and the universe.

■ *YOUTH: Do you think religious institutions are meeting this need?*

DR. SPOCK: I think generally not. It's not that they haven't tried, but it's just that there's great difficulty for any old institution to change. So I imagine we're in a period where a new religion is being rooted —painfully bit by bit.

■ *YOUTH: What about experimental commune living?*



DR. SPOCK: I think it's marvelous that young people dissatisfied with so many of the aspects of their own lives want to experiment with something like communes. Perhaps this is an answer for them. But my reservation as an older person is that just because you found life tense living with a family with two parents and a couple of children doesn't mean that breaking out of that pattern and getting into a much larger group will necessarily be easier. I'm sure that in one sense it's going to be five times as hard to find five couples who are compatible enough to live to-

gether as it is to find one spouse to live with.

But I agree with the impulse to ease some of the tensions of our highly-isolated families. I think it's unnatural the way we live so closed into separate homes. And I don't think a mother should have to stay in the house all day with one baby or two children. The species was designed to be more sociable and to find satisfactions from wider relationships.

■ *YOUTH: In your book you suggested a comparison between today's communes and the early Christians. What parallels do you see there?*

DR. SPOCK: The most important parallel is the withdrawal from a very materialistic world. And you don't have to go to the wilderness, for you can withdraw right in the middle of a city, live with others who have the same belief, and shut out some of the materialistic impact.

Another obvious parallel is sharing instead of competing. Certainly I'm enthusiastically in favor of de-emphasizing ruthless competition which we've glorified in America. And we've partly brutalized ourselves in the process.

Also there's a puritanism among some of the young in their disapproval of sexuality coming in an entirely new guise, in such things as the non-seductiveness of clothes with the two sexes, for instance, dressing exactly the same. However, few young people would call it by a word like puritanism.

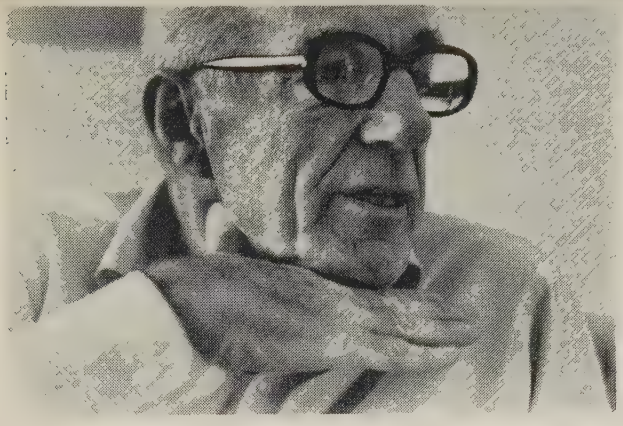
And so it's withdrawal, turning away from materialism, sharing, and living by love.

■ *YOUTH: You say in your book that there has been a dehumanization of love in our country. Besides helping young people live with themselves and their own sexuality through this book, do you perhaps have a behind-the-scenes purpose to try to influence morality?*

DR. SPOCK: Oh, I think so! The book is very definitely trying to deal with morality. It seems to me that there is a profound misunderstanding of sexuality in America today, just from a scientific point of view. Because of this misunderstanding, especially in the late 60's, some people are trying to brutalize sexuality. And a lot of other people are being persuaded by them that this is making sexuality more natural and more wholesome. A lot of people think that filling the stage with naked actors who are intimating sexual relationships is showing how sophisticated and emancipated we have now become. But I think this is not emancipation, but really it is brutalization.

To this extent, I'm trying to change moral thinking. But I shy away from trying to put it primarily on a moral basis. We live in an age where nobody wants anybody else to tell him what his morals should be, so I fall back on a more naturalistic, more scientific, and a more psychological explanation of brutalization.

■ *YOUTH: From a psychological perspective, how do these efforts to be sexually sophisticated on the stage,*



in movies, and in print help to brutalize love?

DR. SPOCK: What they're doing is trying to break down restraints. Restraints are imposed on us by our parents, by our upbringing, and by the society which stands up there behind the parents. From my point of view, all civilization has been built on restraint, primarily restraint of sexuality and aggression.

Most anthropologists agree that in those societies where there is little sexual restraint and where nobody worries too much about promiscuity of one kind or another, like in the South Sea Islands, they have no civilization. Now I don't want to be so moralistic that

"I believe we are now deliberately coarsening and brutalizing sex to prove to ourselves that we are not Puritans any more. I feel this is not healthy for our sexual relations or for our idealism or for our civilization in general."

I say I'm trying to determine how much civilization we have; maybe it would be good for us all to get back to a South Sea Island kind of existence where there are no forms at all. That's an enormous philosophical question. But I think that most Americans are assuming that we're still going to have a technological, educated, and artistic society. And I think such a society is incompatible with a complete lack of restraint.

In making this point about sexuality, I rely on the point about restraint on aggression. Experiments have shown that if you show a person a movie of brutality, he will afterwards behave more brutally.

This is one of the troubles with American society. We have as high a crime rate as they have anywhere in the world. We are, from my point of view, the worst breaker of national law, just as we're doing on a larger scale in our war in Vietnam. This country has gone berserk in its feeling that it has the right to impose by might its wishes on other people around the world. And I think this is not only morally wrong as far as these other countries are concerned, but that we're going to destroy ourselves.

For example, one keeps hearing voices from the Pentagon and from people writing letters to editors, saying, "Why don't we just use nuclear weapons in Vietnam and teach them a lesson?" Well, if we start dropping nuclear weapons, we're going to have them dropped on us and thus destroy ourselves.

In other words, we're way out of control as a nation. And I think it's partly because we've been watching brutality on television. We've always been a somewhat brutal country. All you have to do is look back to what we've done to the Indians. We've robbed, murdered, and betrayed them for 300 years. And we're still treating them badly. We've treated black people terribly. We're a brutal country. And most Americans don't realize this because there are enough genial aspects about us—we give more to the Red Cross when a volcano goes off—and Europeans are persuaded that we're just good-natured, friendly people. And we are, to a degree, but we're also a brutal people. And we're now brutalizing sexuality in the same way.

■ *YOUTH: Then you feel there is a consistency in your stand against the war in Vietnam and in your feelings about the brutalization of sexuality?*

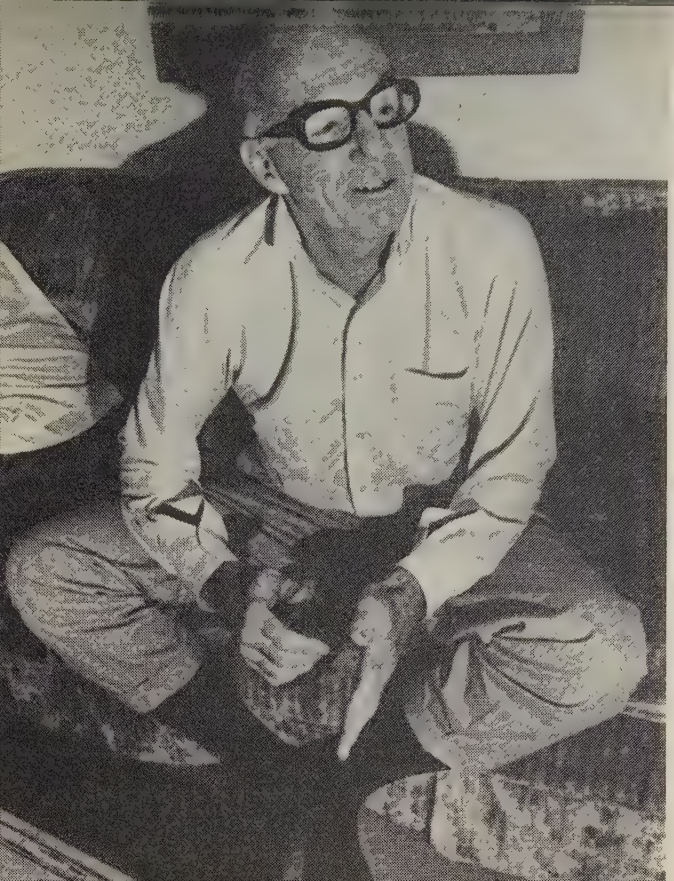
DR. SPOCK: Right. And here I find myself with strange bed fellows. People who despise me for what I've done in opposing the war in Vietnam are often the same people who are on my side in thinking there should be enforcement of pornography laws.

■ *YOUTH: What are your own plans for the future in terms of the peace movement?*

DR. SPOCK: Well, I keep on writing letters to the President and to representatives. And I'll go to every demonstration that I think has any chance of working in the right direction. I am engaged in trying to build the new party. And if there's no party candidate, I will speak for the peace candidate of the Democratic or the Republican Party.

■ *YOUTH: Do you think President Nixon's withdrawing troops from Vietnam has taken the steam out of the peace movement?*

DR. SPOCK: I don't think it's fooled the peace movement but I think it has calmed things down around the country. And now the peace movement feels frustrated about how to make the point again. It apparently has to wait for proof of the falseness of Vietnamization and withdrawal. It's becoming more clear by reading the papers every day that this is only a partial withdrawal for the purpose of making the American people feel the war is drawing to an end, but it isn't at all. In so many other previous phases of this war the President can lull the people by proposing this or that and then months later it suddenly becomes glaringly evident as in the case of the Cambodian invasion. Then the people feel outraged and suddenly the peace movement is revived again. Anyway, I think the bitterness and the number of people



who oppose the war are still increasing. But it's hard to find out how to fight it.

■ *YOUTH: How do you feel about President Nixon's "alliance of the generations" proposed in his speech at the University of Nebraska earlier this year?*

DR. SPOCK: I think it's pure bologna like so much of what he says. He claims he's for the blacks, but when it comes to action he's against the blacks. He says he's for the poor, but he vetoes a billion dollars for welfare. He says we must put an end to starvation, and then he tries to gut the food stamp program. He say's he's trying to end the war, and he's not trying to end the war. And then he suddenly thinks, let's bridge the generation gap, but he's going to call the students bums the first time he gets irritated with them.

I think President Nixon is a completely insincere person. The interesting question is whether he knows he is insincere. My inclination is not to think of him as a Machiavelli who knows that he's trying to pull the wool over the American people's eyes. I think he really believes he is for the poor and for the blacks. But he's fooling himself and he doesn't know it.

■ *YOUTH: What do you think President Nixon will do about Vice President Agnew in the future?*

DR. SPOCK: Nixon has obviously toned Agnew down, because I don't think Agnew toned himself down. I think Agnew was terribly pleased with himself, especially with the kind of reception he was getting at those hundred-dollars-a-plate dinners.

trouble in 1972 and he's going to know it. And then it's a question of who he's going to put in as his running mate. If one of Nixon's threats is from Reagan or from Wallace on the right, then Nixon may keep Agnew to counter Reagan and Wallace. On the other hand, if Nixon feels that those two are not a threat and that the neglect of domestic policies is a concern of the American people, then he may try to find a more liberal vice presidential candidate to try to pretend he's now concerned with domestic problems.

I think we can then only come to the conclusion that there are a great many American people who are insincere. They would like to think they are for humanity, for the poor, for the blacks, for an end to suffering around the world. But they really won't give up anything. They want to retain all their material advantages and, in this sense, they'd like to have a President who says we love all those disadvantaged people and we're doing everything we can for them. Nixon is going to try to protect their vested interests and at the same time he's telling them that they are humanitarian.

■ *YOUTH: Will the 18-year-old vote change this?*

DR. SPOCK: I devoutly hope so. You have to admit that youth in their 20's and 30's have had a very poor voting record in the U.S. And if 18-year-olds don't get out to vote either, then we're going to be entitled to be cynical about youth. I just hope that this new earnestness in youth is going to show up in the voting. Against my hope is the considerable evidence that among the more radical young people there's a great cynicism about politics generally. They say politics have always been corrupted and always will be and that you corrupt yourself by putting your eggs in that basket. Well, maybe it's just that I'm old and still believe that you not only have to change life-style but you've got to change politics, too.

Charles Reich (in *The Greening of America*) says in 30 years the whole of American civilization will have been changed non-violently and non-politically because the majority will have the new life-style. I don't think we can wait 30 years. I think we're going to destroy ourselves either with civil war internally or with bringing on nuclear war. Therefore, we cannot wait, but we've got to work along political lines, even though politics may seem to be a matter of compromise. I hope enough young people will realize that.

"I believe that nine-tenths of even those young people whose protest takes unusually negative forms today will eventually find productive roles in the effort to make a better world. In fact, particularly creative people have often been protesters rather than conformists in their youth."

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READERS REACT TO DRAFT ISSUE:

Your issue on the Draft (December 20, 1970) is a great one. I feel it should be in the hands of everyone who is facing this important decision.—*H. D., Schenectady, N.Y.*

I was very much appalled at some of the statements made by the teenagers interviewed in YOUTH and the Draft. Although I'm a girl I'm not completely immune to the effects of the Armed Forces. I have a brother, 19, at West Point and a boyfriend who is stationed at Fort Dix for his Basic Training. I am certain that neither of them anticipates actual combat.

I see nothing unpatriotic or cowardly in sincere conscientious objection, but it seems that it has become more a means to avoid the draft than an actual moral conviction. Each of us is taught in Sunday School to "love thy neighbor," but this does not in any way imply that our neighbor will love us. A person can turn the other cheek just so many times. Killing is by no means the only solution, but force has been shown to be effective throughout history. Our nation was conceived in a revolution, and if force is necessary to preserve democracy, then I must condone it.

The draft calls men to preserve our many freedoms, not to destroy them. When a young man plans for the future, he should anticipate serving his country as a necessary element and not fear or revolt against it as many men do who await the draft in agony, thinking only of how to avoid it. Although I am probably quite ignorant of these fears, I know that very few men see actual combat.

If my brother or boyfriend is stationed in a combat zone, I can't imagine what mixed feelings I would have. I can only pray that some day all the strifes of the world will cease, and "men can again walk hand in hand."

—*S.E., Keuka Park, N.Y.*

YOUTH is a stimulating publication. I may not agree with some of the points of view represented, especially in your issue on the Draft. But you have the mandate to raise important issues which young and old must examine. I appreciate it.

—*C.L.F., Hagerstown, Md.*

In Youth and the Draft you are saying things that sure need to be said—not only to my three sons but to me. And I'm a retired Sunday School Teacher, a Scoutmaster and still a member of the Establishment!

—*E.M., Culver, Ind.*

We are a Catholic family concerned about human dignity. YOUTH is the most relevant church-sponsored periodical that we have come across, and my wife and I are not in our teens, either.

—*M.F., Gambier, Ohio*

I was home on leave when I saw my sister's copy of YOUTH and the Draft. A great job—and much needed. But Uncle Sam's already got me! How about some help for those of us who are in the army just counting the days until we can pick up a sane way of life again?

—*J.S., Indiantown Gap, Pa.*

Young men in our congregation are facing the Draft with something less than an accurate understanding of their options, responsibilities, and the consequences of various actions. We are finding the December 20 issue of YOUTH Magazine very helpful as a basis for self-examination.

—*A.G., Jacksonville, Fla.*

Many thanks for your splendid issue on YOUTH and the Draft. It is sensitive, balanced and well-written. You certainly are to be commended.

—*M.P., Chicago, Ill.*

We have a draft counseling service here—a Catholic priest, professors, Protestant ministers, housewives—all give their time to help on a volunteer basis. We need all the help we can get. Please send us a copy of your special issue.

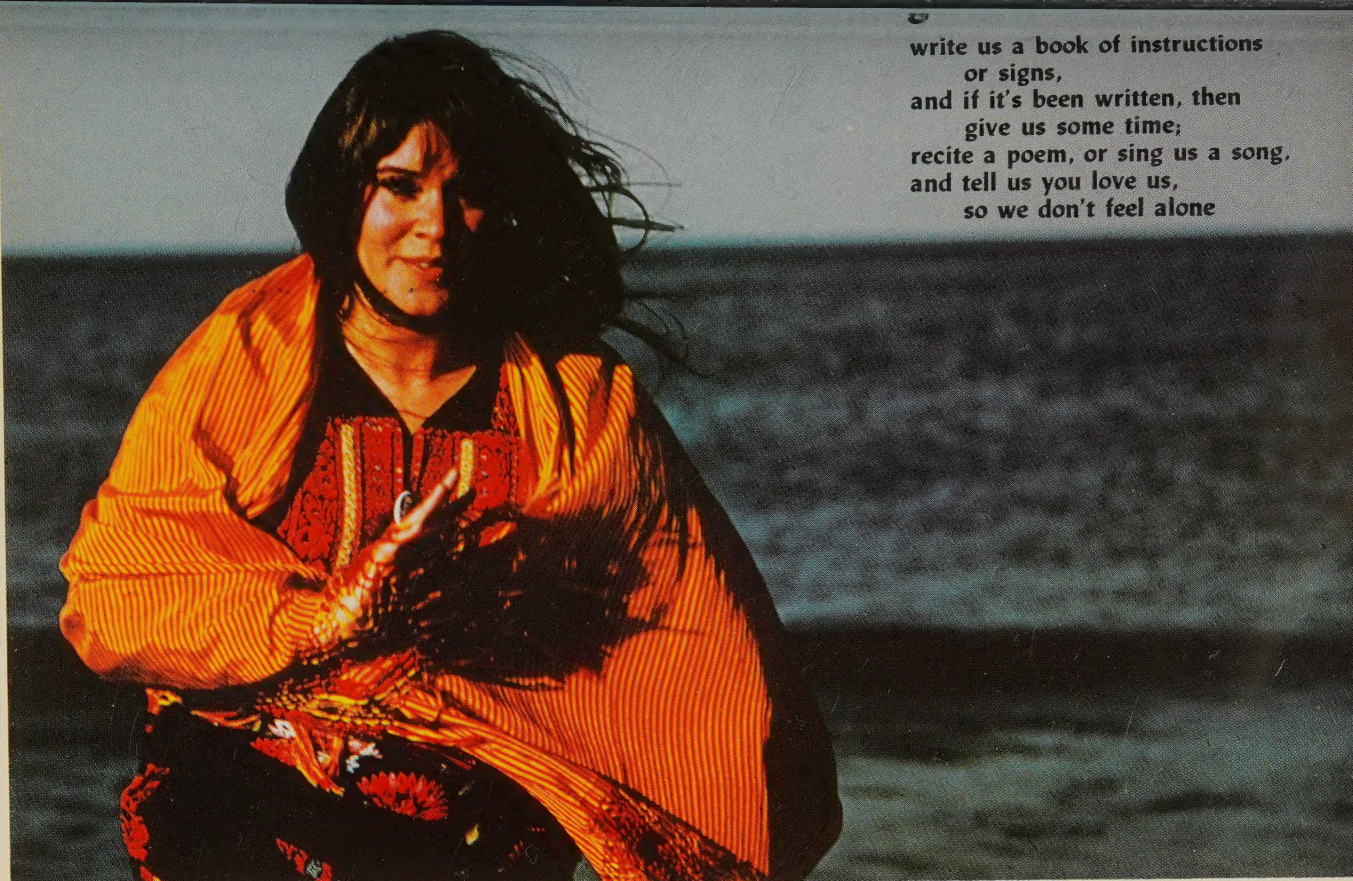
—*G.S., Fresno, Cal.*

Please send rates for quantity orders of your issue on the Draft. We are thinking of making them available to our students.

—*R.C., Mercersberg Academy, Mercersberg, Pa.*

The rates for purchase of the Draft issue are: 65¢ for single copies; $40.00 for each 100 copies; $325.00 for 1,000 copies.

—Editors



write us a book of instructions
or signs,
and if it's been written, then
give us some time;
recite a poem, or sing us a song,
and tell us you love us,
so we don't feel alone